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ANNUAL REPORT

OF THE

MYSORE ARCHÆOLOGICAL
DEPARTMENT

FOR THE YEAR 1936



BANGALORE :

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CONTENTS

PART I—Administrative.

	PAGE
Staff, Tours, Exploration and Conservation, Epigraphy ...	1
Manuscripts, Numismatics, Publications, Visitors, Director-General ...	2

PART II—Study of Ancient Monuments.

Yeḍatore	3-5
Arkēśvara Temple	3
Wooden Car, Conservation, Vighnēśvara Temple, Kaisāle-Manṭapa	4
Krishṇarājanagara, Images	5
Sāligrāma	5-7
Yōgā-Narasimha Temple, History	5
Rāmānujāchārya Temple, Jyōtirmayēśvara Temple	6
Ancient Course of the Kāvēri, Ancient Site	7
Chunchankatte, Rāma Temple	7
Chikkahanasōge	8-9
Ādinātha Basti, History, General Description	8
Conservation	9
Basavāpaṭṇa	9-10
Rāmanāthapura	10-11
Rāmēśvara Temple	10
Conservation	11
Mallarājapaṭṇa	11-12
Lakshmaṇēśvara Temple	11
Conservation	12
Arkalgud	12-13
Sambhunāthapura	13
Gōrūr	13-15
Trikuṭēśvara Temple, History, General Description	13
Conservation, Kallēśvara Temple, Vāsudēva Temple	14
Narasimha Temple	15
Halē-Bēlūr	15
Malali	16
Manjarābād	16-17
Angaḍi, Vāsantikā Temple, Bastis	17
Dēvayṛinda, Rāmēśvara Temple	18
Bēlūr	18

	PAGE
Settigere	18-19
Karagada, Inscription, Images	19
Marale	19-24
Kēśava Temple	20
Siddhēśvara Temple	22-23
Minor Temples	23-24
Khāndya	24-25
Conservation	25
Bālehonnur	25
Bālehalli, Virabhadra Temple	25
Śringeri	25-37
Vidyāśankara Temple, History	25
Situation, General Description, Platform, Basement	26
Bands	27-29
Large Wall Images	29-32
Eaves	32-33
Tower, Doorways	33
Navaraṅga	33-34
Chālukyan, Dravidian and Indo-Aryan elements in the Vidyāśankara Temple	34-35
Janārdana Temple, other temples	35
Śārada Temple	35-37
Āgumbe, Gōpālakṛishṇa Temple	37-38
Melige	38-40
Anantanātha Basti, General Description, Pillar	38
Mahādvāra, Maṇṭapas, Mānastambha, Conservation	39
Venkaṭaramaṇa Temple, Chauki-Hoṇḍa	40
Humcha, Pārśvanātha and Padmāvati Bastis, Panchakūṭa Basti	40
Nagar	41-45
Dēvagaṅgā Ponds, Conservation	41
Fort	41-43
Nilakaṇṭhēśvara Temple, Ānjanēya Temple, Guḍḍe-Venkaṭaramaṇa Temple	43
Palace of Śivappanāyaka	43-45
Kūḍli	45-46
Rāmēśvara Temple	45
Narasimha Temple	46

PART III—Numismatics.

Punch Marked Coins	47-53
--------------------	-------

PART IV—Manuscripts.

Mahisūru Samsthānada Doregala-Pārapare Kaiphiyattu	54-58
--	-------

PART V—New Inscriptions for the Year 1938-39.

Hassan District.

HASSAN TALUK.

	PAGE
*Three viragal records at Malligavālu	59-60
Lithic record at Bilgunḍa	61
Lithic record in the ceiling of the garbhagriha in the Yoga Narasimha Temple at Gōrūr ...	61-63
Lithic record in the navaraṅga of the above temple	63

ARKALGUD TALUK.

Lithic record at Basavāpaṭṇa	64
Lithic records near Gōgarbha at Rāmanāthapura	64-66

BELUR TALUK.

Five lithic records now kept in the north maṇṭapa in the Chennakēśava Temple at Bēlūr.	66-71
Lithic record in the old Vāhana Maṇṭapa of the same temple	71-72
Lithic record near the southern basement of the Chennakēśava shrine in the same temple.	72
Lithic record found at Halmiḍi	72-81
Text in Kannaḍa and Transliteration	73
Translation	74
Note : Find Spot	74
Description : connected Records	75
Paleography	76
Language	76-78
Orthography	78
Authorship	78-79
Purpose	79
Geography	79-80
Date	80
Personages	80-81
History	81
Two lithic records at Hagare	82-84
Lithic record at Hāltore	84-86
Two lithic records at Mogasāvara	87-88
Two lithic records at Inṭitolālu	88-90
Lithic record at Chandāpura	90-94

Kadur District.

NARASIMHARAJAPURA SUB-TALUK.

Lithic record in the Virabhadra Temple at Bālehalli	94-96
Copper plate grant of the Keḷadi King Basappa Nāyaka I, dated Ś 1630 in the Bālehalli	
Matt	96-99

Mysore District.**MYSORE TALUK.**

	PAGE
Sannad of Kṛishṇarāja Vaḍeyar III, dated 1822 A. D. in the possession of Nanjuṇḍārādhya, Mysore	99-100
Record on an image of Yaksha in the Śāntiśvara Basti at Mysore	100
Records on a goṅḡ and the bronze image of Anantanātha in the same basti	100-102
Records on two lamp stands and four pots of the same basti	102
Records on the brass covered panel in the doorways of the garbhagriha and sukhanāsi in the same basti	102-103
Record on the umbrella of the royal throne at the Palace in Mysore	103-107
Lithic record in the Prasanna Venkaṭaramaṇasvāmi Temple at Mysore	107-109
Lithic record in the Manoranjan Mahal at Ālanahalli	109-110
Lithic record at Lingāmbudhi	110-112
Lithic record at Chikkahalli	112-114
Three Viragal records at Varuṇa	114-115

NANJANGUD TALUK.

Two lithic records in the Tirthaghaṭṭa at Nanjangūd	115-119
Lithic record at Kattavāḍipura	119-120
Lithic record at Dēvarasanahalli	120
Three lithic records at Uppinahalli	120-121
Lithic record at Kirugunḍa	124
Lithic record at Harave	125
Lithic record at Basavanpura	125-126
Copper plate record of the Punnāḍ King Skandavarman found at Basavanpura	
Kannaḍa text	126-127
Corrected version of the text in Dēvanāgarī characters	128
Transliteration	129-131
Translation	131-133
Discovery of the Plates : Description : Language	133
Geography	134
Paleography	134-135
Historical facts	135-137
Date and Authenticity	137-139
Two lithic records at Tāṇḍya	139-142
Two lithic records at Echiganahalli	142-143

GUNDLUPET TALUK.

Lithic record at Manohahalli	143
------------------------------	-----

Tumkur District.**KUNIGAL TALUK.**

Two lithic records at Sante Māvattūr	144
Lithic record near Gavimaṭha at Arakeṛe	145

MADHUGIRI TALUK.

	PAGE
Two lithic records at Kaḍagattūr	146

MADRAS PRESIDENCY.

Two lithic records at the temple of Yagantēśvara, near Banganapalle in Banganapalle State, Kurnool District	147-149
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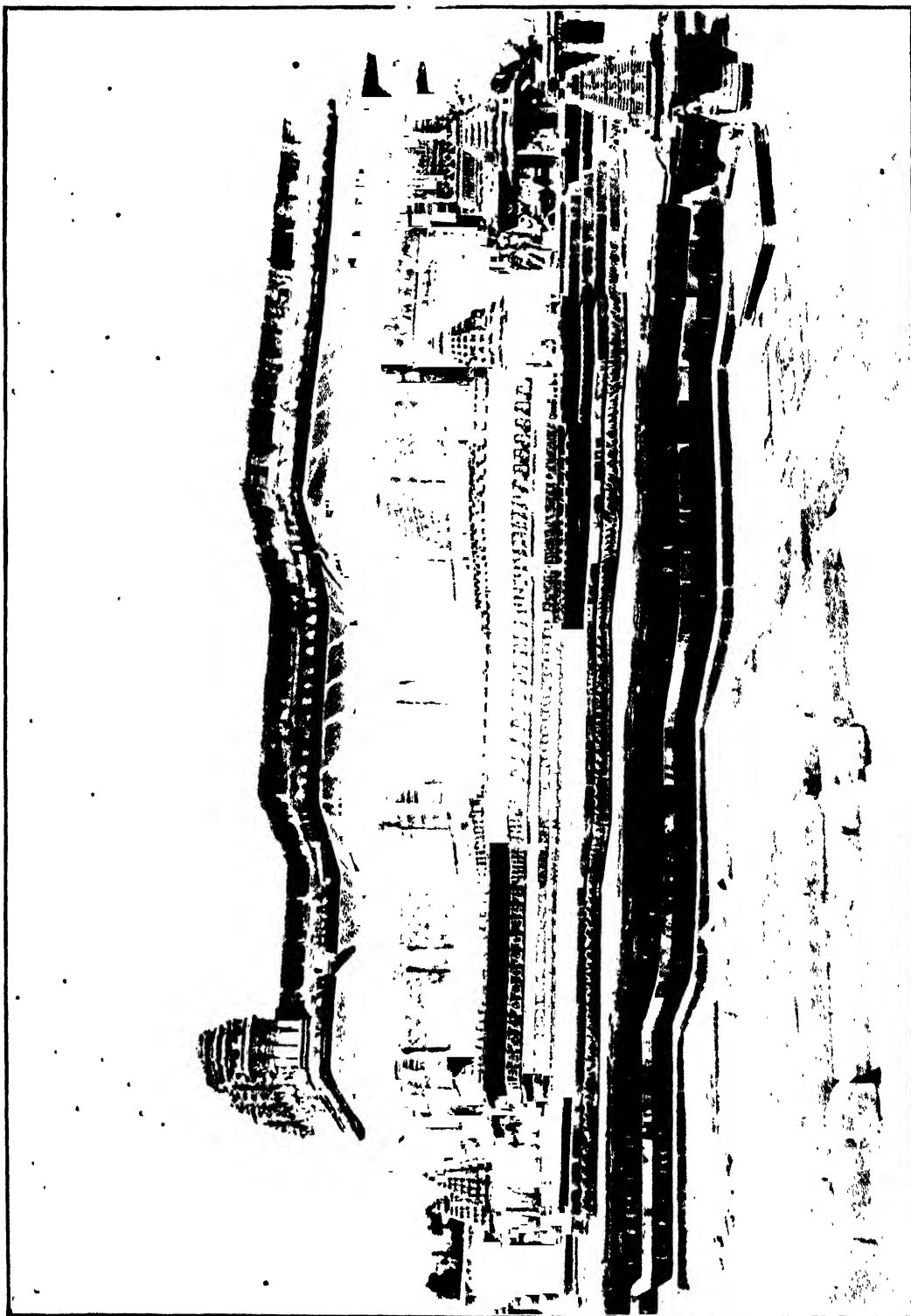
BOMBAY PRESIDENCY.

Copper plate grant of the Keḷadi Queen Chennammāji, dated Ś 1622 at Hubli, Dharwar District	149-152
List of Inscriptions published in the Report arranged according to Dynasties and Dates	153-159
Appendix A : Conservation of Monuments	160
Statement of Expenditure incurred for the maintenance and repair of Ancient Monuments.	161-162
Monuments, etc., inspected by the Director of Archæology and his Assistants	163-164
Appendix B : List of Photographs taken during the year 1935-36	165-167
Appendix C : List of Drawings prepared during the year 1935-36	167
Index	168

Illustrations.

PLATE		PAGE
I.	Chennakēśava Temple, Bēlūr—South-east view <i>Frontispiece.</i>	
II.	(1) Vighnēśvara Temple and Kāvēri River, Yeḍatore	4
	(2) Lakshmikānta Temple, Basavāpaṭṇa—Lakshminārāyaṇa	
	(3) Yōgānārasimha Temple, Gōrūr—Yōgānārasimha	
III.	Ādinātha Basti, Chikkahanasoge—Ground Plan	6
IV.	(1) Do do Doorway of Chandranātha Shrine	8
	(2) Rāmēśvara Temple, Rāmanāthapura—South-west view	
	(3) Lakshmaṇēśvara Temple, Mallarājapaṭṇa—Wall Panel	
V.	Rāmēśvara Temple, Rāmanāthapura—Ground Plan	10
VI.	Trikūṭēśvara Temple, Gōrūr do	12
VII.	(1) Do do North-east view	14
	(2) Rāmēśvara Temple, Dēvavṛinda—South-west view	
	(3) Mārkaṇḍēśvara Temple, Khāṇḍya—Elephant	
	(4) Fort Gate, Manjarābād—Ceiling	
VIII.	(1) Vāsudēva Temple, Hale-Bēlūr—Inscription Stone	16
	(2) Do do Vāsudēva	
	(3) Viṣṇu Temple, Maḷali—Front view	
IX.	(1) Fort, Manjarābād—Sketch Map	18
	(2) Fort yard, Manjarābād—View from east	
	(3) Do do west	
X.	(1) Rāmēśvara Temple, Dēvavṛinda—Dēvi	20
	(2) Vāsantikā Temple, Angaḍi—Vāsantikā	
	(3) Basti, do Yaksha	
	(4) Do do Yakshi	
XI.	Chennakēśava Temple, Marle—Ground Plan	22
XII.	(1) Do do North-west view	24
	(2) Do do Chennakēśava	
	(3) Gōpālakṛiṣṇa Temple, Āgumbe—Vēṇugōpāla	
XIII.	Siddhēśvara Temple, Marle—Ground Plan	26
XIV.	(1) View of the Bhadrā River at Baḷehonnūr	30
	(2) Do Dēvagaṅgā Pond near Nagar	
XV.	(1) Vidyāśankara Temple, Śringēri—Narasimha killing Hiranyakaśipu ...	32
	(2) Do do Hayagrīva	
	(3) Do do Mārkaṇḍēyaprasannamūrti	
	(4) Do do Bhṛingi	
XVI.	(1) Do do Goddess Sāvitri	34
	(2) Do do Chandramaṇḍala	
XVII.	(1) Do do Mrityu	36
	(2) Fort, Manjarābād—Gate	
	(3) Śārādā Temple, Śringēri—Interior view	
XVIII.	(1) Fort, Nagar—Sketch Map	42
	(2) Do Gateway	
	(3) Palace of Śivappa Nāyaka, Nagar—View from south-west	

PLATE	PAGE
XIX. Rāmēśvara Temple, Kūḍli—Ground Plan ...	44
XX. (1) Narasimha Temple, Kūḍli-Chintāmaṇi Narasimha ...	46
(2) Do do South-east view	
(3) Rāmēśvara Temple, Kūḍli—South view	
XXI. Punch Marked coins ...	47
XXII. Halmiḍi Stone Inscription of the Kadamba King Kākutsthavarma ...	72
XXIII. Copper plate grant of the Punnāṭa King Skandavarma ...	126
XXIV. Do do do ...	126
XXV. Tāṇḍya Stone Inscription of the Ganga King Satyavākya ...	140



CHENNAKESAVA TEMPLE, BELUR—SOUTH-EAST VIEW (p. 18).

ARCHAEOLOGICAL SURVEY OF MYSORE.

ANNUAL REPORT FOR THE YEAR ENDING 30TH JUNE 1936.

PART I—ADMINISTRATIVE.

Staff. There was no important change in the staff. Dr. M. H. Krishna, M.A., D. Lit. (Lond.), continued to be the Director of Archaeology in addition to his professorial duties at the University.

Tours. The Director toured in the Yedatore taluk of the Mysore District, Arkalgūd, Hāssan, Saklēspur and Bēlūr taluks of the Hāssan District, Mūdgere, Chiknagaḷūr and Koppa taluks of the Kaḍūr District and the Tīrthahallī, Nagar and Shimoga taluks of the Shimoga District for the purpose of studying the archæology of the Malnāḍ tracts, for collecting epigraphs and information about architecture and for inspecting the monuments for conservation purposes. The Assistant to the Director toured in the Guṇḍlupet and Nanjangūd taluks of the Mysore District, Hāssan and Bēlūr taluks of the Hāssan District, the Maḍhugiri and Kuṇigal taluks of the Tumkur District and the Channapaṭṇa taluk of the Bangalore District mainly for the study and collection of inscriptions.

Among the ancient sites studied were Manjarābād, Angaḍi, Mēḷige and Nagar.

Exploration and Conservation. The conservation of monuments was attended to and the work of conserving the temples at Bēlūr and Halebīḍ was pushed on with the co-operation of the Public Works Department and of the Committee appointed by Government for the renovation of these two temples.

Epigraphy. The total number of inscriptions collected during the year was about seventy. A good number of these have been edited by Mr. R. Rama Rao, the Assistant with the help of the Pandits and under the guidance of the Director. Among the important finds may be mentioned a rare copper plate grant of the ancient Punnāḍ dynasty and an interesting Kadamba inscription (found at Halniḍi, Bēlūr taluk) of about the middle of the 5th century A. D. in the Kannada language. The latter is the earliest authentic lithic record in Kannada now extant.

An interesting manuscript obtained for study during the year is an English translation of the 'Memoirs of Hyder Ally from the year 1758 to 1770' by Eloy Joze Correa Peripoto, a Portugese in Hyder's service. The work of copying it has been taken in hand. Another manuscript studied during the year is an account of the early Mysore kings obtained from Tumkur.

Manuscripts.

Numismatics.

Among the coins examined the most interesting are two sets of *purānas*, which are the oldest type of coins known in India and are generally considered to be more than 2,000 years old.

Publications.

During the year the annual Reports of the department for the years 1931 and 1932 were published, that for 1933 was submitted to Government for approval, the printing of the report for 1934 was completed and the report for 1935 was prepared and sent to the press. The reports were thus brought up to date. Special acknowledgments are due to the Archæological Office staff and to the Government Central Press, Bangalore, for their co-operation in clearing the arrears. Hereafter it is hoped to publish the report for each official year in the course of the following year.

Exhibition.

An important event for the success of which the Archæological Department contributed its whole-hearted service was the Eighth Session of the All-India Oriental Conference which was held at Mysore during the Christmas of 1935. The department took a prominent part in the Conference and in the exhibition of antiquities connected therewith and the members of the staff worked in various capacities for its success, the Director being the Local Secretary and the Secretary of the Reception Committee.

Visitors.

Among the distinguished visitors to the Exhibition were Amin-ul-Mulk Sir Mirza Ismail, Kt. C.I.E., Dewan of Mysore, Rāja Sēvāsakta Dewan Bahadur Dr. S. Krishnaswamiengar, M.A., Ph.D., Mr. K. P. Jayaswal, M.A., Bar-at-law, and Rao Bahadur K. N. Dikshit, M.A., Deputy Director-General of Archæology in India.

Director-General.

In July 1935, Mr. J. F. Blakiston, the Director-General of Archæology in India, visited Halebid, Bēlūr, Śravaṇabelagoḷa, Seringapatam and Sōmanāthapur and the Archæological Office at Mysore, and gave many valuable suggestions, particularly about conservation.

PART II—STUDY OF ANCIENT MONUMENTS.

YEDATORE.

ARKĒŚVARA TEMPLE.

An undated inscription, No. 64 of Yeḍatore taluk, Mysore District Supplement, which is in Tamil and Grantha characters and belongs probably to the time of Kulōttuṅga Chōḷa I¹, mentions that a certain Aṅkakkāraṇ, son of Ponnāṇḍān, erected a temple named Aṅkakkārēśvara for the god Nāyaruḱiḷavar, lord of Aiyampolil *alias* Uyyakkonḍa-Śōlapaṭṭaṇam in Turaināḍu and granted lands to it. There is no doubt that Aṅkakkārēśvara is the same as Arkēśvara or the sun god (Nāyaruḱiḷavar) for whom the temple is built in Yeḍatore.

The main shrine of Arkēśvara is very different in character from the surrounding structures. It is a small low roofed temple without a pradakṣhiṇā and with right-angled plain pilasters and octagonal cornices on the outside of its walls. To the south, west, and north of the garbhagṛiha shallow niches break the monotony. The navaraṅga has a porch to the south as in the Talkāḍ Vaidyēśvara temple and elsewhere.

Inside the navaraṅga are kept relieve images of Gaṇapati, Sūrya, Mahishāsuramardini, Janārdana and Bhairava. These, though rude, appear to be of old workmanship. The inside of the temple is very plain. The navaraṅga and its eastern doorway, however, appear to be of the Vijayanagar times.

The līṅga is of natural stone. The metallic image is of Sadāśivamūrti with consort.

In front of the navaraṅga stands a mukhamanṭapa of nine aṅkaṇas borne on tall pillars of the Vijayanagar type. The mahādvāra is high with a tall door, adorned with Gaḷalakshmī on the lintel and with vertical scroll bands on the jambs². Around the compound runs a cloistered verandah with niches enshrining līṅgas at the back. To the north there is a shrine of the late Vijayanagar style, for the goddess Mīnākshī, whose image of the late Vijayanagar type is a fine one with the tōraṇa carved in the same stone.

The shrines of Kalimādhava and Chaṇḍikēśvara are also later structures architecturally unimportant.

To the north of the mahādvāra, on the inside, built into the wall are two small octagonal pillars of good workmanship. The central band of these pillars consists of

1. See M. A. R. 1913, p. 34.

2. Cp. the Gaṅgāḍharēśvara temple at Seringapatam, the Tirumalanatha temple at Ālambgiri, etc., and cp. also the tower.

various mouldings (vase, etc.), with ornamentations of rudrāksha. The panels contain figures of Yakshas, lions seated back to back, etc.

The pillars behind the well in the house of Kempu Rāmaṇṇa, one of which is reported¹ to have had the inscription² of Aṅkakkāra who built the original structure of the Arkēśvara temple, are now missing. It is said that the pillars were given away to some persons of Keggere by one Gopalakrishna Sastri, whose house is to the east of the temple at Kṛishṇarājanagara. Since the inscription is an important one and not yet published, it must be secured.

The wooden car of the Arkēśvara temple is of about the 18th century and is full of sculptures some of which are interesting.

Wooden Car:

In recent years the temple appears to have been conserved and the prākāra walls provided with buttresses.

Conservation.

VIGHNĒŚVARA TEMPLE.

Close to the river (Pl. II, 1) on the platform above the steps is a small shrine of Vighnēśvara now having six aṅkaṇas. It appears to have been washed away during the floods of 1924 and rebuilt carelessly without any consultation of the Archaeological Department. Four of the pillars and the image, however, remain. The pillars are of the cylindrical type with brackets of the ribbed pattern³. The image of Vidyā-Gaṇapati also is perhaps very old. The god is seated holding tusk, goad, conch (?) and bowl of sweets. The details are not visible since they are covered over with sandal paste and dirt.

An inscription⁴ of 1087 A.D. and connected with the Chōlas was engraved on three pillars all of which have now disappeared.

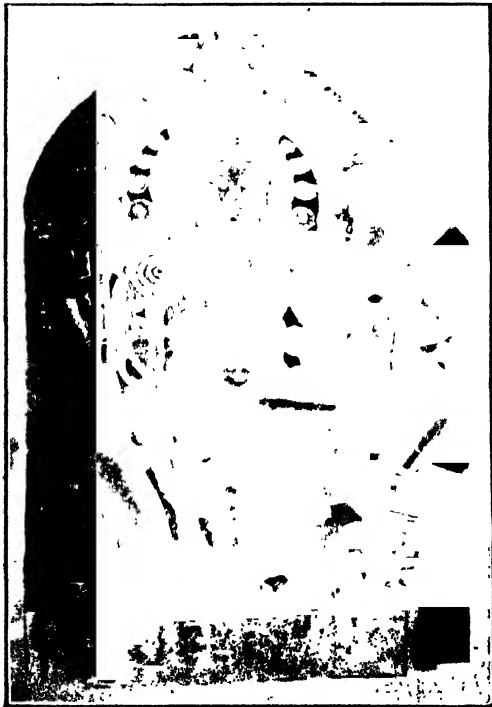
KAISĀLE MAṆṬAPA.

Near the large Aśvattha tree there was formerly a large maṇṭapa of twelve aṅkaṇas of which only a portion now remains. The original maṇṭapa appears to have been damaged by the floods of 1924, and the pillars and other materials were taken away to Kṛishṇarājanagara for constructing the Īśvara and other temples. An inscription of 1715 A. D. recording the construction of this maṇṭapa has now disappeared.

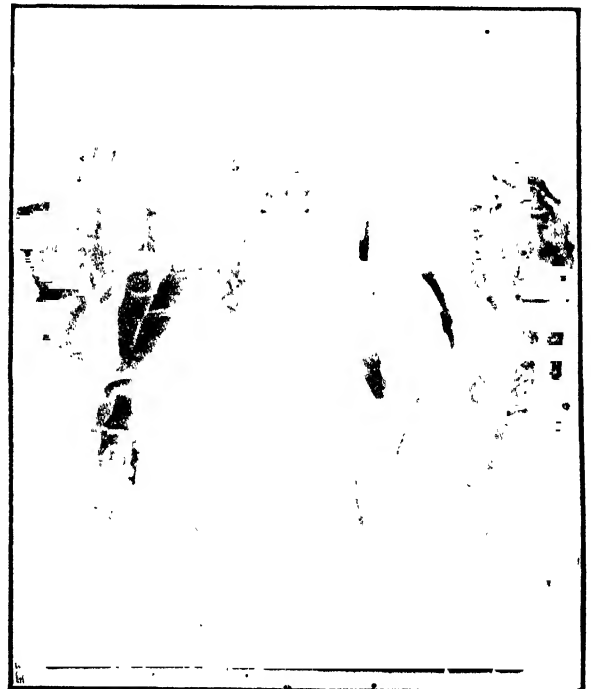
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1. M. A. R. 1913.
 2. Mys. Dist. Suppt. 64, Epigraphia Carnatica.
 3. Cp. Binnamangala.
 4. Epigraphia Carnatica; IV, Yedatore, 2.



1. VIGHNESVARA TEMPLE AND KAVERI RIVER, VEDATORE (p. 4).



2. LAKSHMIKANTA TEMPLE,
BASAVAPATNA—LAKSHMI-
NARAYANA (p. 9).



3. YOGANARASIMHA TEMPLE,
GORUR—YOGANARASIMHA (p. 15).

To the north of the remains of this maṇṭapa is a pēninsula edged by well-built steps and adorned at its north end by a stone pavilion of nine aṅkaṣas constructed out of the materials of other ruined maṇṭapas. This maṇṭapa is finely situated and is expected to be almost submerged whenever the Kānnambādi dam water rises above 110 feet.

KRISHNARAJANAGARA.

In Kṛishṇarājanagara or New-Yeḍatore, on the east face of the ridge two modern temples have been built very recently, from materials brought from the temples of the Vijayanagar period in the old town. The two temples are symmetrically placed side by side.

Of these the Chandramaulīśvara temple has a fine metallic processional image of Tāṇḍavēśvara and another of his consort. In the Nārāyaṇa temple the images of Nārāyaṇa (really Janārdana) and

Images.

Lakṣmī are of the middle Vijayanagar type of workmanship. In one of the cells is placed the utsavamūrti group of the Śrī Rāma temple of Chunchankatte, consisting of Rāma, Sītā, Lakṣmaṇa and Hanumān. They are also of middle Vijayanagar workmanship, and the image of Rāma is beautifully done. These images support the view that in the days, probably, of the Tūluva emperors of Vijayanagar beautiful metallic images were being produced, though workmanship in stone was inferior to that of the earlier periods, particularly of the Hoysala.

SALIGRAMA.

YŌGĀ-NARASIMHA TEMPLE.

The temple of Yōgā-Narasimha is a complex structure which appears to have been constructed in two or three stages. The main cell and the sukhanāsi which are both comparatively plain except for the well-worked shallow domes of their ceilings

History.

and the inner navaraṅga of nine squares with its granite pillars of cylindrical shafts, wheel-shaped mouldings and Chōla type bracket capitals, are definitely old structures of the Hoysala times at the latest. The central navaraṅga ceiling is also domed with a pendent flower in the centre. On the outside, the basement of the temple has five cornices separated by deep shadowy lines and the walls are ornamented with plainish right-angled pilasters bearing well-worked capitals. The general look is that of a poorly worked granite structure of the Hoysala times.

The outer navaraṅga which is a large one resembles similar structures at Hoḷe-Narsipur and Tonṇūr and has a large number, about twenty-four, of granite pillars with cylindrical shafts. But this portion of the building and also the small

cloistered courtyard around the back of the temple are of Vijayanagar times, though the pillars themselves are older; while the mahādvāra, the Janārdana shrine and the many images of the Ālvārs, Rāmānujāchārya, Āṇḍāl and Lakshmī kept in the temple are all definitely of the late Vijayanagar period. The image of Kēśava, however, is a Hoysala piece, perhaps brought from some other temple. The main image of Yōgā-Narasimha is at the latest a Hoysala piece, though with unusually light ornamentation, slim body and a natural-looking lion face. Its tōraṇa bears the usual ten avatāras. On its pedestal is a Garuḍa image.

RĀMĀNUJĀCHĀRYA. TEMPLE.

The temple of Rāmānujāchārya is a very plain structure with a garbhagṛiha, a sukhānāsi, and two navaraṅgas of round granite pillars, similar to those in the Narasimha temple. The first three parts appear to be Hoysala, though the outer wall is plain. In the centre of the garbhagṛiha is a pedestal of peculiar form bearing, all round, eight images of the disciples of Rāmānuja, *viz.*, Mudaliyāṇḍān, Vaḍuganambi, Toppūr-Nambi, etc. This reminds us of the pedestal of the double liṅga at Beṭṭadapur. On the pedestal is a panel having two relievo impressions of Rāmānuja's feet. On the back wall is a panel with the Teṅgale Śrī-Vaiṣṇava caste-mark flanked by śankha and chakra. On the side of the sukhānāsi is an inscription *Vem ka pa* in Telugu characters (perhaps Venkaṭappa Nāyaka of Hōle-Narsipur). The most interesting feature of this temple is the prakāra wall having a parapet of round discs as at Amritāpura but with plain faces.

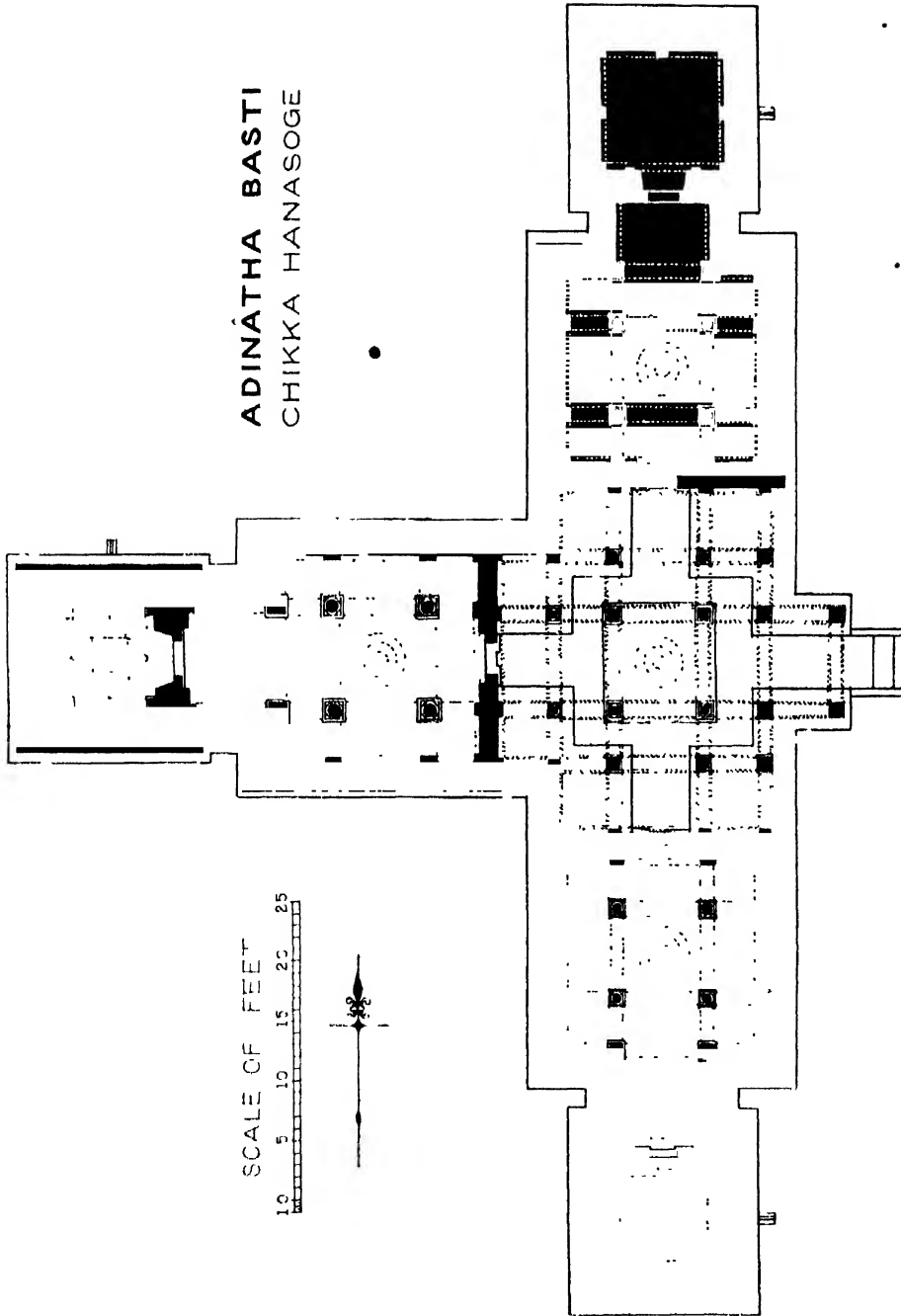
The temple is of no architectural importance. Its value consists in its connection with Rāmānuja's name and thus its historical importance. However, since it is a Second Class monument, it ought to be kept in a better condition. The compound should be levelled and kept clean, and the Śrīpāda-tīrtha rid of its plant and properly cement-pointed. A cobra lives here.

JYŌTIRMAYĒŚVARA TEMPLE.

'Jyōtirmayēśvara' is a name more recently given to a fine temple known in the inscriptions as that of Aṅkanāthēśvara and called also Paṇabēśvara or Lord of the Bridge generally. In front of the temple is an inscription on a granite slab which appears to belong to the 14th century.

The main shrine is similar to the Narasimha temple in the look of its outer walls and its inner pillars; but in addition it has nine fine ceilings consisting of shallow domes. Numbers 1 and 9 of them are really beautiful. Further the outer front wall of this navaraṅga has a row of large images like Virabhadra, etc. The jambs have finely carved doorkeepers while the lintel has between two makaras

ADINĀTHA BASTI
CHIKKA HANASOGE



SCALE OF FEET
10 5 10 15 20 25



P. 8

and under a lion *tōraṇa* the image of *Tāṇḍavēśvara* attended by *Vishṇu* and *Brahma*. The four pillars of the *navaraṅga* are all round and lathe-turned ones of potstone and the wheel moulding has flying *Yakshas* and *ṛishis*. This temple is the most artistic in *Sāligrāma*. It may be protected and put under Class II for conservation.

To the north of the temple is a wide valley with a sandy bed which was evidently a river bed. It is possible that a branch of the

Ancient course of the Kaveri. *Kāvērī* was flowing here and contributed to the prosperity of old *Sāligrāma* or *Avichārapura*; very probably the latter was on the river bank. These features perhaps attracted *Rāmānujāchārya* to the place where he is said to have stayed for twelve years. Further the name of *Paṇabēśvara* or Lord of the Bridge shows that this *Śiva* was considered to have been the guardian of the bridge or the ford across this branch of the river.

To the south-west of this temple on the high ground can be collected potsherds and iron slag pieces which indicate the site of the ancient town.

Ancient Site.

CHUNCHANKATTE.

Chunchankatte is a beautiful spot in the midst of a well wooded country. The chief attraction is a series of cascades and a fall in the *Kāvērī* river about 30 feet high. The river cuts through a mass of bed-rock and the sight is beautiful when there is sufficient water.

RĀMA TEMPLE.

To the south of the falls on the bank is situated the temple of *Śrī Rāma*, which has sculptured pieces of three different periods. To the south of the eastern gate and in the south-east corner are a doorway, some pillars, two ceilings and the portion of a *navaraṅga* outer wall, all of soap-stone bearing definitely *Hoysala* motifs, like the domed ceilings, pyramidical turrets made of dentil cornices, etc. Evidently these belong to some *Hoysala* temple of the 13th or 14th century and the materials of the ruin were utilised for a later structure. The images of *Śrī Rāma*, *Lakshmaṇa* and *Sītā* are good ones which appear to be of the *Vijayanagar* times. They were probably set up somewhere about 1550 or 1600 A.D. in a temple consisting of a *garbhagriha*, *sukhanāsi*, etc. The *dvārapālas* with their detailed carvings have a *Kannāḍa* inscription on the pedestal and appear to hail from the period of the old *Mysore* dynasty. The brick *prākāra* wall is a recent one, while the *mahādvara* with a *Garuḍa-kambha* bears an inscription of *Kṛishṇarāja Voḍeyar III*.

On the eastern outer wall of the *navaraṅga* there are two old panels bearing two *nagabandha* designs.

CHIKKAHANASOGE.

ĀDINĀTHA BASTI.

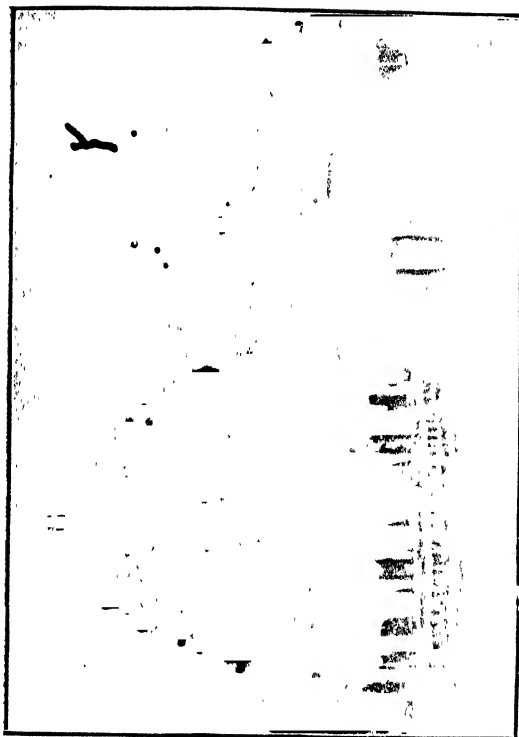
Hanasōge or Panasōge appears to have been an important place in the 11th century A. D. and to have played a prominent part in the struggles between the Hoysala and Chōla powers at the commencement of the 12th century. In the 11th century it must have been an important Jaina centre where dwelt an ancient line of Jaina gurus belonging to the Kundakundānvaya, Mūla-Sangha, Dēsiga-Gaṇa and Pustaka-Gachcha. The place was under the rule of the Changāḷvas from the 11th century to about the 16th. Vira-rājendra Nanni Changāḷva caused to be erected the Ādinātha basadi of the Pustaka-Gachcha,¹ which was called the Rājendra-Chōla Jina temple² early in the 11th century. Earlier than this date the tradition of Śrī Rāma had no doubt a strong hold on the neighbourhood of the locality since the inscriptions record that the gods of these temples were worshipped by Rāma himself.³

The temple is a three-celled one in the pre-Hoysala Chālukya style with the walls, pillars and ceilings of granite and the images and doorways of soapstone. The building is cross-shaped (Pl. III) with the main shrine of Ādinātha on the west and with Śāntinātha in the south shrine and Chandranātha in the north. Its pillars are mostly of the pre-Hoysala type, resembling those of the Maralēśvara temple at Talkād. They are of granite and chiselled into round shapes, not lathe-turned, and show the rudiments of the various motifs, like the bell, pot and wheel which become elaborated in Hoysala architecture. A mukhamanṭapa of the indented square pattern leads through three beautifully carved soap-stone doorways into the navaraṅgas of the three shrines. These doorways remind us of those in the Tripurāntēśvara temple at Belgāmi and also, on a smaller scale, of the garbhagriha doorway in the Bēlūr temple. The north doorway, *i.e.*, of the shrine of Chandranātha (also called Nēminātha) is the most elaborate and typical of these (Pl. IV, 1). The jambs have the following five vertical bands from inside out : floral scroll, floral scroll with Yakshas, sixteen-fluted round pillar, lions and gryphons, and foliage. On the lintel is a fine Gajalakshmi group flanked by the lines of a Kannaḍa inscription above which are a row of finely carved swans with aquatic broad beaks, and a cornice ornamented with kīrtimukhas. The other doorways are modifications of this design. The broken images of two chāmara bearers and the Yaksha and Yakshī of Ādinātha are also found in the temple. Of the three Jina images Nēminātha has a broken *mukkoḍe* instead of his

1. Epigraphia Carnatica, IV, Yedatore 22.

2. *ibid.* yd. 21.

3. *ibid.* yd. 26.



2. RAMESVARA TEMPLE, RAMANATHAPURA—SOUTH-WEST VIEW
(p. 10).



LARSHAMANESVARA TEMPLE, MAILARAJAPATNA—WALL PANEL
(p. 11).



1. ADINATHA BASTI, CHIKKAHANASOQE—DOORWAY OF
CHANDRANATHA SHRINE (p. 8).

original tōraṇa, while Śāntinātha and Ādinātha have elaborate tōraṇas with attendants and simha-pīṭhas as in the Ādinātha temple at Bastihaḷḷi near Halebīd.

The temple is in ruins and there are no Jainas at the place to conduct worship.

Conservation.

Some Jainas may be encouraged to settle in the village and start worship with Muzrai grant so that the temple may be kept free from its present dirt and filth. Other-

wise its seven images and three doorways may well be removed to a museum. Near the Ādinātha image was found kept an extraneous granite relievo of some ruler on horseback going forth to battle, spear in hand. Since it does not belong to the temple and none knows where it came from, it may well be transferred to a museum.

The image at the so-called Chennigarāya temple, which is described by Mr. R. Narasimhachar¹ as Kēśava peculiar and identified as Kēśava is only a dvārapāla figure whose pair has now been found on the inner side of the tank bund and is said to have been recently unearthed out of the debris near a private man's house at the village. The two figures are beautifully carved and Vaiṣṇava in character proving the existence of a Viṣṇu temple at the place at the time to which they belong, namely, about the 13th century.

Three new inscriptions of the 12th century were discovered on the tank bund of the village. They are all vīragals of the Hoysala period, which had been built into the tank bund.

BASAVAPATNA.

Basavāpaṭṇa, on the left bank of the Kāvērī and opposite to Rudrapaṭṇa, is an old place, whose original name is not known. It has the remnants of an old fort with the Viṣṇu and Śiva temples showing that it was very probably an old agrahāra town of the days of Rāmanātha and Narasimha of the later Hoysalas. When it was in Rāmanātha's hands an inscription was set up in front of the Śāntīśvara temple. To the north of the Śāntīśvara temple is another Śiva temple now known as the temple of Praṇatārthiharēśvara, probably identical with Āñjanēya-Hanumantēśvara of the inscriptions. It has a stone oil mill to the south-east with an inscription. Against the south-east wall now stands a vīragal of three panels bearing two inscriptions, one recording the death of a hero when Rāmanātha, the Hoysala, was fighting his brother Narasimha III in 1281 A. D., and the other referring to the death of another hero while the Niḍugal fort was being captured by Narasimha III in 1286 A. D.

Corresponding to the Śiva temple there is a Lakshmīkānta temple in the centre of the old town, with Lakshmīnārāyaṇa seated in sukhāsana. The image is a good one of the Hoysala period (Pl. II, 2). Close to the Śāntīśvara temple on the south stands the temple of Shaḍbhāvarahitēśvara with an oval and rather peculiar liṅga;

1. See Mysore Archaeological Report, 1913, p. 18,

and in the centre of the new town is the temple of Sandalēśvara. None of these temples has any ancient vestiges. Except the liṅgas and the Lakshmīnārāyaṇa image and the inscriptions, everything appears to be modern.

A new inscription was found near the dīpastambha of the Śaḍbhāvarahitēśvara temple among the slabs of a stone compound. The figure of a cow is carved in low relief at the bottom, which probably indicates that the inscription is of the Gaṅga period (c. 10th century A. D.).

RAMANATHAPURA.

RĀMĒŚVARA TEMPLE.

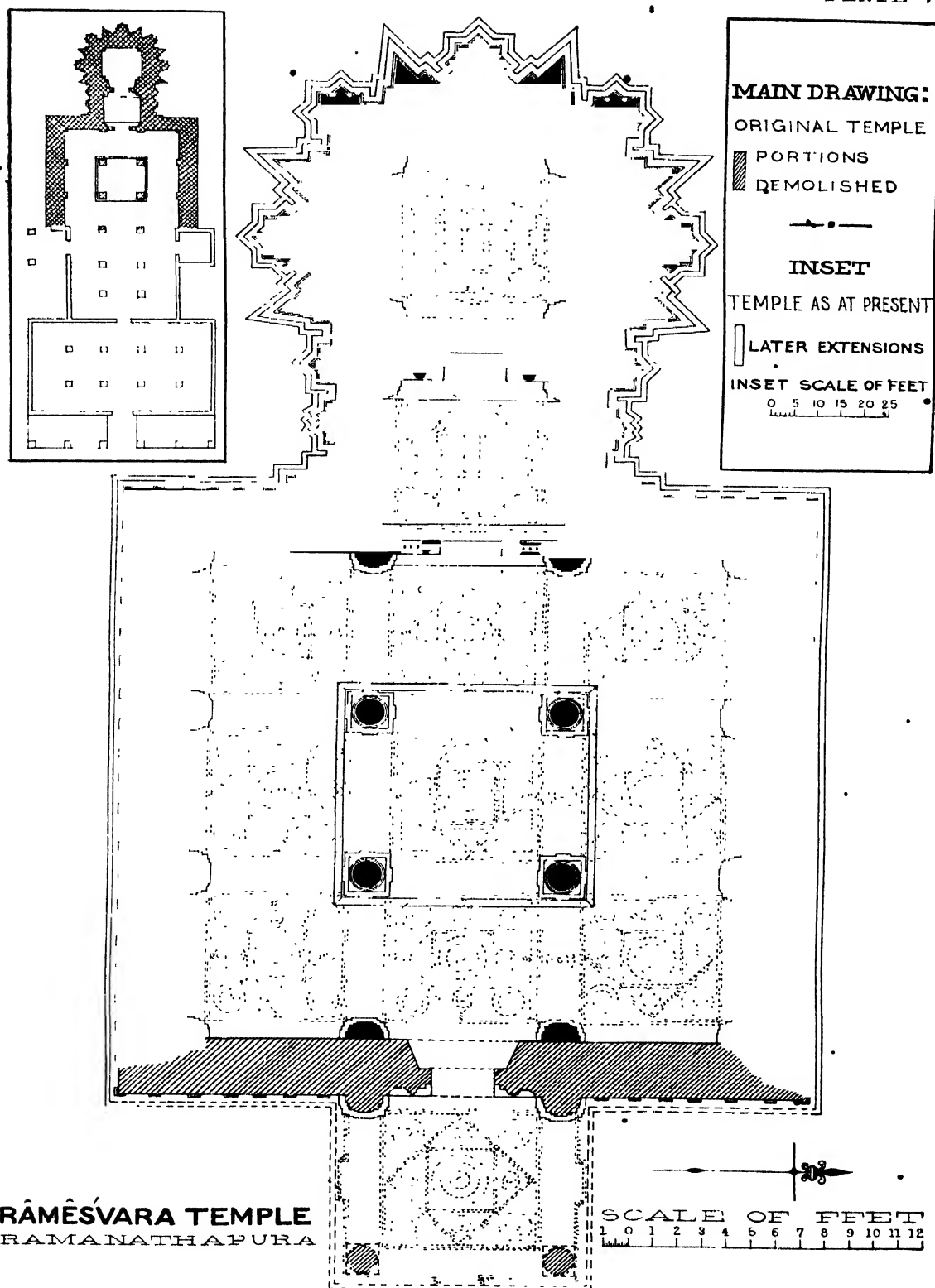
The Rāmēśvara temple (Pl. IV, 2) is the most important structure in Rāmanāthapura. It was evidently an old Hoysala temple to which accretions have been made in the Vijayanagar and Pāllegār periods.

The original temple is a smallish structure completely of soap-stone with a star-shaped garbhagṛiha, a small sukhanāsi, a navaraṅga of nine squares and a porch (Pl. V). The outer walls are ornamented with the usual right-angled pilasters, and deep-cut cornices appear on the basement. On the south and north walls of the navaraṅga are small niches. The tower which is also of soap-stone is broad-based and low. But it is typical of the Hoysala style and bears on its front projection a fine group of Śaḥa fighting the lion. Of the original porch, only two cylindrical pillars remain, since the original front walls have been knocked down and an extension is made giving the navaraṅga eighteen squares. The pillars of the original navaraṅga are of the round lathe-turned Hoysala type; and the ceilings are all domed with ordinary lotus designs. The sukhanāsi doorway has perforated jambs, Umā-mahēśvara on the lintel and Gaṇēśa supported by makaras on the top panel. The garbhagṛiha doorway has a Tāṇḍavēśvara group and in the garbhagṛiha on a low pedestal is placed a small natural liṅga of dark trap stone. In the navaraṅga are kept Gaṇapati, Mahishāsuramardini, Bhairava, Kēśava and Sūrya. The Bhairava image with its slim body is a beautiful piece of sculpture. There are also kept metallic images of a Tāṇḍavēśvara group and a Sadāśiva group.

At a later date a further extension was made and another navaraṅga of nine ankanas added. In the south-west corner is the temple of Mīnākshī with an image of the late Vijayanagar period. The mahādvāra with its high ornamental granite doorway and its tall brick tower and the cloistered prākāra with the rows of liṅga cells at the back, of course, belong to the late Vijayanagar or early Pāllegār times.

In the south-west corner of the temple is a Vēṇugōpāla group, also of the Hoysala period¹.

1. See *infra*, p. 15.



Above the verandah is a very heavy ornamented parapet of brick and mortar of the Pāllegār times with post-Moslem designs and rows of birds, elephants, camels, etc.

The original Hoysaḷa temple is a neat structure, quite intact and deserving of preservation, though it is not ornamental. This structure as also the prākāra cells above which are inscriptions are completely covered over with a thick coat of chunām which should be carefully scraped off. The prākāra parapet is cracked in many places and out of plumb in a few. It should be examined by engineers with a view to its fitness to stand. Its heavy cornices appear to be pulling it forward.

Conservation.

The rocks leading to the Gōgarbha from near the Agastyēśvara temple are carved with numerous inscriptions. Of these many are published in the Epigraphia Carnatica or printed in the unpublished Supplement. A few have now been revised and several more collected and published for the first time.

MALLARAJAPATNA.

LAKSHMANĒŚVARA TEMPLE.

On the right bank of the river, opposite to the Rāmēśvara temple of Rāmanāthapur, and inside the area of Mallarājapaṭṇa, stands the temple of Lakshmanēśvara. Inside a modern prākāra of brick and stone work of the 18th century is a courtyard in the centre of which is an old and dilapidated temple which appears to be a granite version of the Hoysaḷa style of Sōmēśvara's time. But in some respects it appears to be even earlier.

It consists of a garbhagriha enshrining a liṅga of dark natural stone, a sukhānāsi and a navaraṅga of nine squares and four pillars having cylindrical shafts and wheel-shaped top mouldings. A small porch in front is borne on two cylindrical granite pillars. The roofs are mostly shallow domes. The basement is peculiarly bereft of the usual five cornices; but the outer wall has the thin pilasters and niches. The eaves have a particularly sharp 'S' form and a curious feature of the temple is that on the outer walls and under the small arches adorning the eaves there are a number of carved panels of sculptures in low relief among which may be mentioned the following :—

Cow and calf; Vēṇugōpāla group; Hanumān presenting Rāma, Sītā and Lakshmaṇa with a bunch of plantains (Pl. IV, 3); Dancing Gaṇapati; Vyāghrapāda; man riding on lion; Kirātārjunīya; man riding on tiger; ṛishi riding on fish; Sītā sending Lakshmaṇa to rescue Rāma at the hunt of Māyāmṛiga; lady worshipping liṅga; elephant slaying man; monkey fighting cobra; ornamental kīrtimukha design

formed by a pair of yālis and a pair of swans, the latter having heads in two positions; monkey acrobatics; ram fight; liṅga worship; wrestlers and spectators; another ornamental niche with two lions heading each other; dancing groups; four lions revolving with a lion face in the middle; Hanumān meeting Rāma and Lakshmaṇa for the first time.

The temple is a good one deserving of preservation. It is badly overgrown with plants and is leaky. The materials are all there and

Conservation.

the temple will have to be rebuilt from the basement upwards.

To the north of the Āñjanēya shrine on the rocks, are carved in three panels the following in relief:—

- (1) A liṅga with Baṣava to its right.
- (2) Standing Dēvī—two-handed; right in abhaya and left holding lotus.
- (3) Four-handed Gaṇapati.

There is a defaced and illegible Nāgari inscription in front of the figures.

The Āñjanēya shrine is of brick and mortar and of recent times. The image is a small relievo in potstone and is placed on a pedestal which has on its front face the figures of two devotees with folded hands.

ARKALGUD.

The three temples at Arkalgūd, namely, those of Lakshmī-Narasimha, Amṛitēśvara and Vīrabhadra, were mentioned in the Annual Report for 1909. They were again inspected in the year 1924 and a descriptive note has appeared in the report of the department for that year. During 1935-36 the temples were again visited. and the following further notes have been made:—

The pillars of the navaraṅga and two of the pillars of the mukhamanṭapa of the Lakshmī-Narasimha temple are of the simple lathe-turned type.

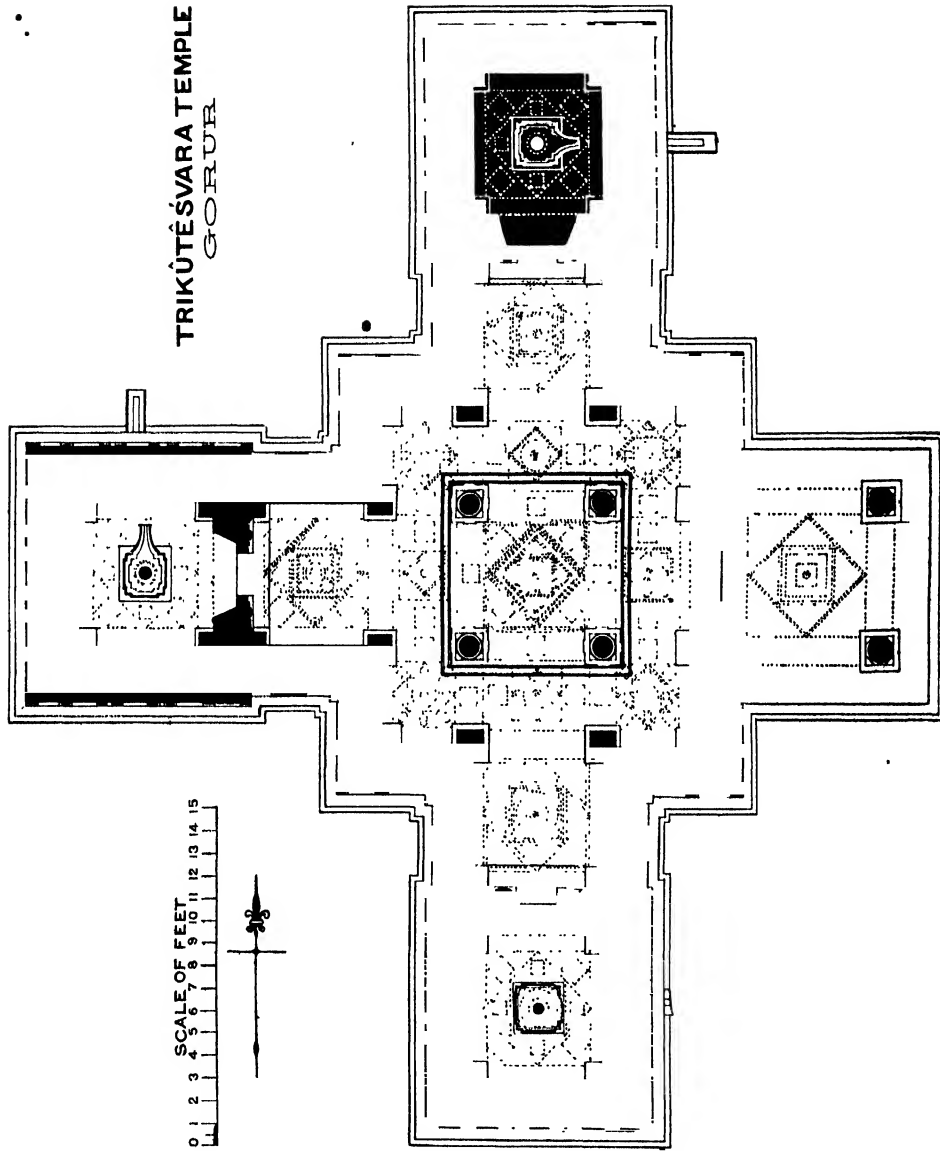
Among the ceilings of this temple a minority only are flat.

It is doubtful if the temple is wholly in the Hoysala style. The tower, and not the temple itself, is after the Doḍḍagaddavalli type, that is, square and pyramidical with dentil cornices—a type which has been incorrectly attributed by some writers to the Kadamās.

While the garbhagṛīha, the sukhanāsi, the navaraṅga and the porch are of the Hoysala period, the mukhamanṭapa, the mahādvāra and the prākāra appear to be of the Pāllegār period.

The Amṛitēśvara and Lakshmī-Narasimha temples appear to belong to the same period.

The bull in front of the east entrance of the Śiva temple is much damaged.



(P. 13.)

Mysore Archaeological Survey.]

The image of Virabhadra inside the navaraṅga is a good specimen of Hoysaḷa sculpture and is about 3½ feet high.

The Virabhadra temple is in a very dilapidated condition.

The original wooden car of the Lakshmī-Narasimha temple was broken about eight years ago. At the request of the people who offered more than Rs. 500, an estimate for about Rs. 1,090 is said to have been sanctioned. It is suggested that the car may be prepared early and the festival revived.

SAMBHUNATHAPURA.

A note on the temple of Svayambhunāthēśvara has appeared in M. A. R. 1924, pp. 3-4. The temple stands by the side of the Hassan road and about 2 miles to the north of Arkalgūḍ. It is a Hoysaḷa structure in the Draviḍian style of a date not later than 1290 A.D. which is the real date of the inscription in front of it. In the Epigraphia Carnatica, Vol. VII, and also in M. A. R. 1924, the date has been wrongly read.

The temple has a garbhagriha, a sukhanāsi, a navaraṅga of nine squares and an outer navaraṅga of nine squares also. Its outer walls have plain octagonal cornices and at the back the usual plain pilasters. The tower is a brick structure of the Pāllegār period. The eaves have a sharp 'S' curve and at the back are ornamented with kīrtimukha arches. The outer navaraṅga pillars are round. The inner navaraṅga pillars are also round with pot—and wheel-shaped mouldings.

The outer navaraṅga seems to be a later addition of about the 14th century.

GORUR.

TRIKUṬĒŚVARA TEMPLE.

Gorūr is known in the inscriptions as Goravūr and it is stated that its sacred name was Śatarudriyapura and that it was named Vijayādityapura by Vijayāditya-Heggade who got the Trikuṭa-lingas installed in the Trikuṭēśvara temple in the year

History.

Vyaya (1166 A.D.) when Narasimha I Hoysaḷa was ruling.

The structure is a typical Hoysaḷa building with three cells, three open sukhanāsis, a navaraṅga of nine squares and an open porch of one square. (Pl. VI.) The cornices are deeply cut, but not remarkable. The walls are ornamented with right-

General Description.

angled pilasters bearing bell-shaped mouldings, and there are no sculptures on the walls. The three towers which are intact are square in plan and formed of stepped dentil cornices which are otherwise plain. (Pl. VII, 1.) Their frontal projections

have lost their Śaṣa groups. The two pillars of the porch are cylindrical with wheel mouldings on top; while the four navaraṅga pillars have cubical mouldings with sixteen-fluted shafts and wheel-shaped mouldings on top. The navaraṅga doorway is guarded by two damaged Śaiva dvārapālas and on the lintel panel Tāṇḍavēśvara dances between two makaras.

The ceilings are either flat or shallow carved domes. Those of the front porch and the three sukhanāsis and the garbhagṛiha have fine designs, as also the central one. In the navaraṅga are kept images of Gaṇapati and Mahishāsūramardīnī and a damaged Sūrya and Saptamātrika panel. The main garbhagṛiha doorway has Lakshmi on the lintel. The līngas of all the garbhagṛihās are round-headed and of natural stone.

The temple is a fine one and deserves preservation. It may be protected and entered into class II of the conservation list. Its roof needs immediate repairs, as it is badly damaged. The flooring slabs may be reset.

Conservation.

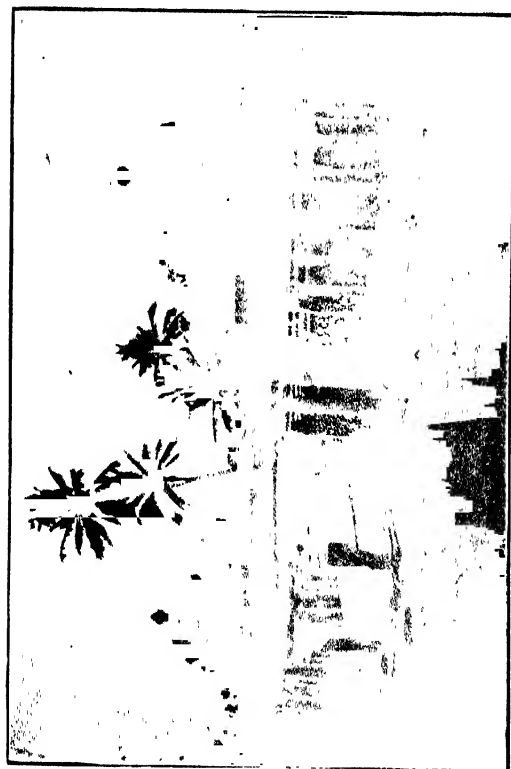
KAILĀSĒŚVARA TEMPLE.

Close to the Trikūṭēśvara temple on the north-east stands the Kailāsēśvara temple, a single-celled structure built probably in the Pāllegār period out of the materials brought from some ruined Hoysaṣa temple, probably that of Narasimha or Vāsudēva. The navaraṅga pillars, the garbhagṛiha doorway and some of the ceilings are Hoysaṣa and the stones have been built in a confused fashion. In the navaraṅga are kept Umāmahēśvara, Gaṇapati, Pārvati, Kumārasvāmi and Kēśava some of which are Hoysaṣa pieces. The temple is badly out of repair. It is said that it has Rs. 300 at its credit. The repairs may be undertaken.

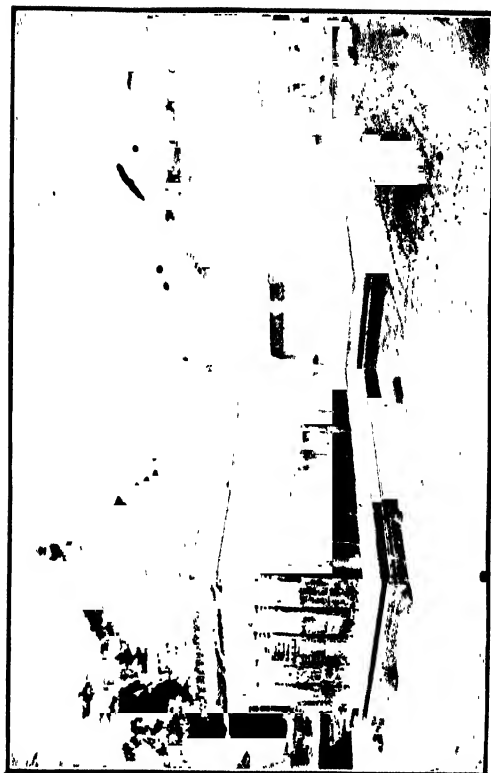
VĀSUDEVA TEMPLE.

The Vāsudēva temple is a large and popular structure which is mostly of the late Vijayanagar period. The image of Vāsudēva which is covered with a thick coat of wax and whose face is much worn appears to be of Hoysaṣa workmanship though the tōraṇa is plain.

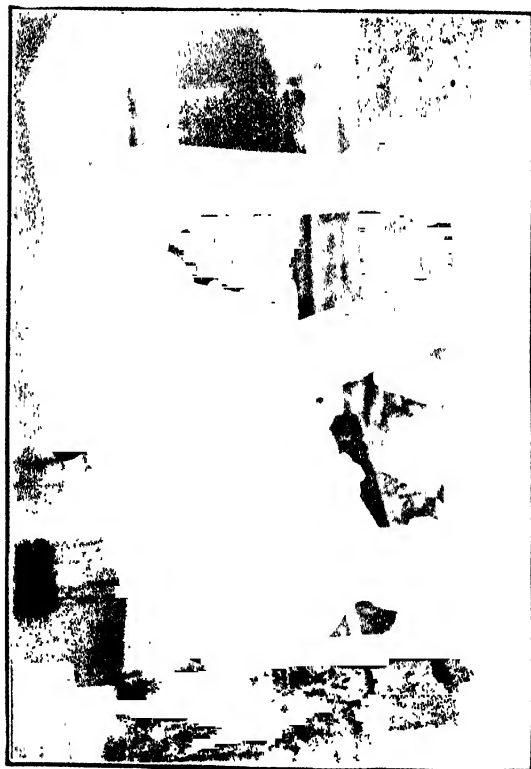
The temple is three-celled; but only the north cell is of soapstone with the Hoysaṣa pilasters on its walls. This part appears to be the only ancient portion of the temple. The rest of the temple appears to have been almost completely reconstructed about the year 1586 A.D. according to an inscription now covering the ceiling of the garbhagṛiha of the Narasimha temple near the river. The original



1. TRIKUTESVARA TEMPLE, GORUR—NORTH-EAST VIEW (p. 13).



2. RAMESVARA TEMPLE, DEVAVRINDA --SOUTH-WEST VIEW (p. 18).



3. MARKANDESVARA TEMPLE, KHANDYA—ELEPHANT (p. 24).



4. FORT-GATE, MANJARABAD—CEILING (p. 16).

Hoysaḷa temple also was very probably a three-celled structure with right-angled garbhagrihas similar in form to the Trikūṭēśvara temple and probably of the same age. These three old cells perhaps housed the present Vāsudēva image in the main cell, the Yōgānarasimha image of the village in the north cell and the third image was possibly that of Vēṇugōpāla. Could it be that the extraneous Vēṇugōpāla now worshipped in the south-west shrine of the prakāra of the Rāṃēśvara temple at Rāmanāthapura¹ originally belonged to the Vāsudēva temple of Gorūr?

NARASIMHA TEMPLE.

The Narasimha temple near the river is situated in a beautiful grove but faces west. The temple was built definitely after about 1586 A.D., since an inscription slab of the Vāsudēva temple now covers the ceiling of the garbhagriha of this temple. The image of Yōgā-Narasimha (Pl. II, 3) is a good one of Hoysaḷa workmanship but is covered with a thick coat of wax.

The inscription just mentioned is a new find. That numbered as Hn. 179 in the Epigraphia Carnatica, Vol. V, was revised. It is included in the Hassan District Supplement as No. 192.

Another inscription which is stated to be similar to Hn. 179 and is inscribed on the four pillars of the navaraṅga of the Trikūṭēśvara temple was also revised and some differences in its reading noted.

HALE-BELUR.

About four miles south-west of Saklēśapur is the village of Hāḷe-Bēlūr, called in the inscription² as Hāruva-Beluhūru. In the village a modern gable-roofed temple of wooden pillars and beams is built enshrining an image of Vāsudēva which originally belonged to a temple of the times of the late Kādambas who were subordinate to the Chālukyas. The doorway of the garbhagriha is of the same period and of potstone and similar to those of the Hoysaḷa period. The image of Vāsudēva (Pl. VIII, 2) is damaged and looks much worn out. It is in a standing posture and holding gadā, śankha, chakra and padma. The tiara over the head reminds us of that over the image of Yōgā-Narasimha in Sāligrāma since the angle of the cone is acute. The floral prabhāvali does not contain the daśāvatāras carved on it.

To the south-west of the temple is the inscription Manjarābād 18 which refers to the original temple. On the top of the inscription slab (Pl. VIII, 1) is a fine kīrtimukha panel with the figure of Kēśava flanked by a two-handed figure to the right standing in *tribhāṅga*, and a cow and its calf to the left.

1. See *supra*, p. 10.

2. Manjarabad 18, Epigraphia Carnatica, Vol. V, Hassan District.

MALALI.

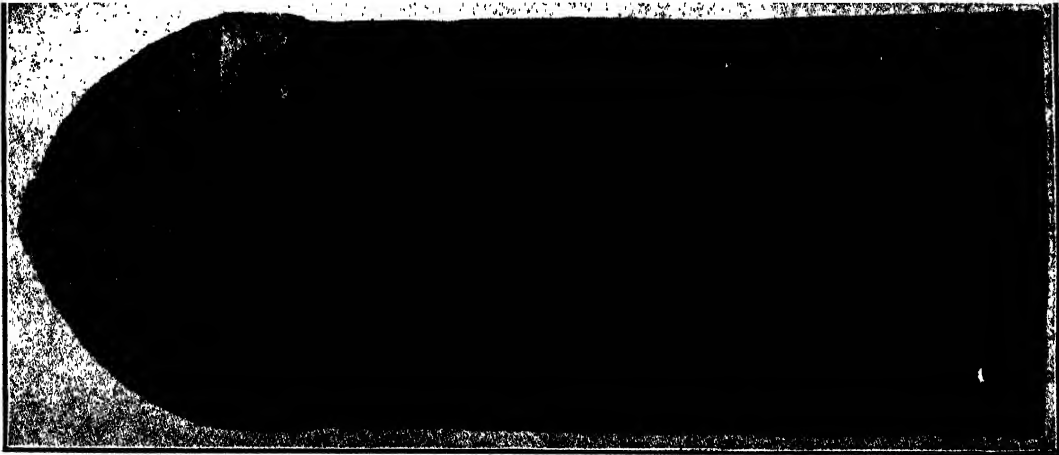
At Malali by the side of the waste weir to the north of the village stand two temples of soapstone, one of which is in a bad state of ruin. The larger one, however, is still standing. It is an ornate structure (Pl. VIII, 3) of about the Hoysala period, perhaps of the thirteenth century, and appears to have had a stepped pyramid tower of dentil cornices, which has now almost disappeared. The temple does not appear to have had a navaraṅga, since there are no signs of it. Two small elephants lead up to the platform and the sukhanāsi doorway with its perforated jambs, Vaishṇava dvārapālas and eight-pointed star-shaped pilasters. On the pillars and lintel are also carvings of Vēṇugōpāla, Kāliṅgamardana, Gōvardhanadhāri and Ugra-Narasimha. The sukhanāsi has a square domed ceiling. The garbhagriha doorway has a Gōpālakṛishṇa lintel. On the Garuḍa pedestal inside now stands a small līṅga with its own pīṭha and in the garbhagriha are also kept images of Gaṇēśa and Vāsudēva which appear to belong to very late Hoysala times. The image of Vāsudēva with its broken head appears to be a late Hoysala piece meant more for the Pañchāyatana of a Śiva temple than for the main image of a Vaishṇava temple.

MANJARABAD.

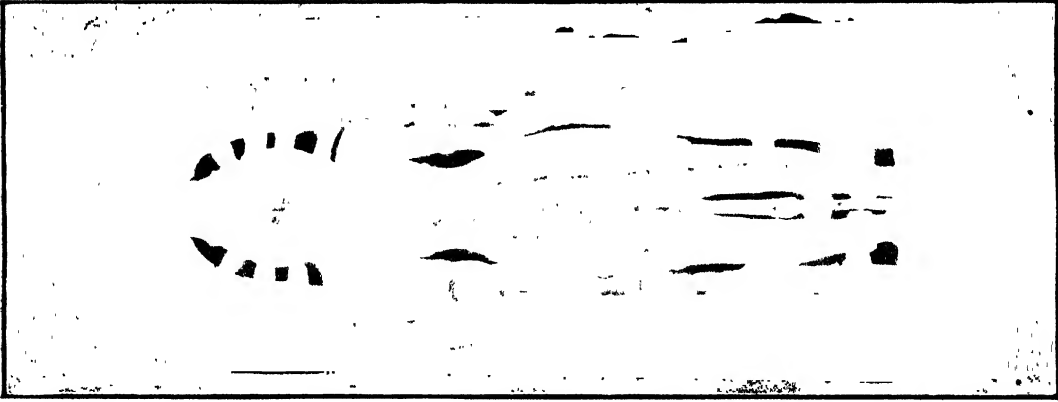
Four miles to the north of Saklēsapur, on a hill commanding the highway leading from Mysore to Mangalore, Tippu built a fortress of a rather fanciful shape which he named Manjirābād. It covers the top of a mud and laterite hill, about 200 feet high, and is very small in dimensions, being about 120 yards in diameter. Its gate is guarded by an outer fort line so that it has an outer, a middle and an inner gateways. A steep ascent leads to the outer gate (Pl. XVII, 2) which has a pointed arch and stone jambs bearing ornamental creeper bands growing out of narrow-necked jugs and bands also of tiger stripes.

In the ceiling of this gateway (Pl. VII, 4) is shown the plan of the fortress with its gates and a round battery in the centre. Probably this proposal was not carried out.

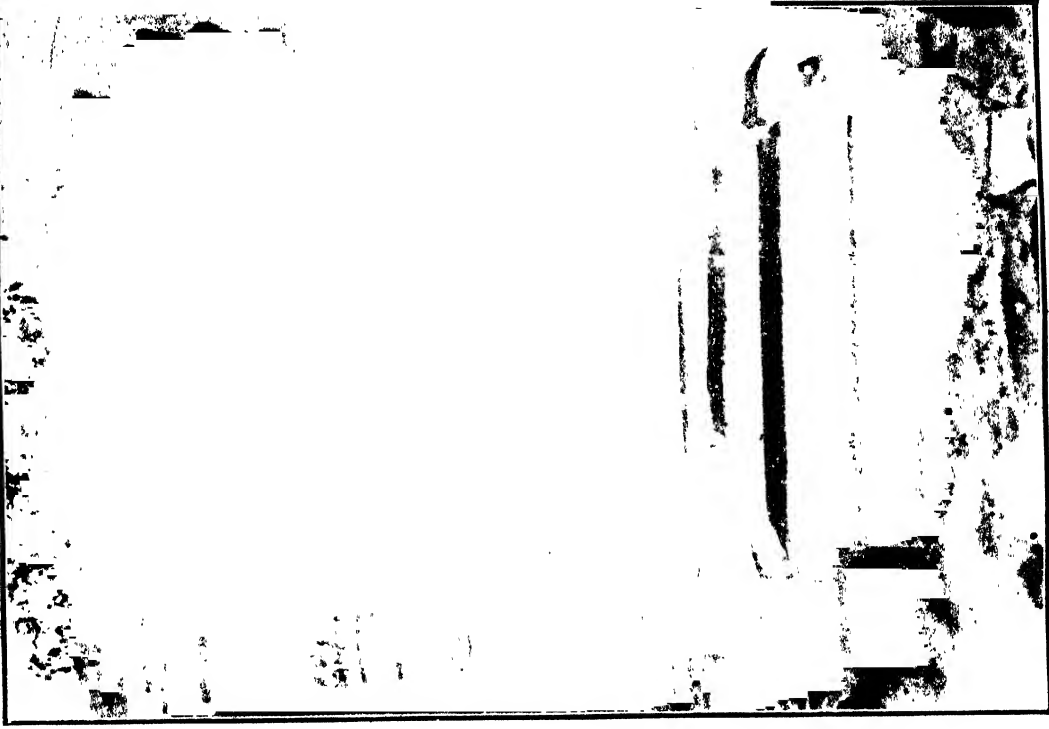
Another foliated gate leads into the fort yard (Pl. IX, 2 and 3) in the centre of which is a cross-shaped tank and two structures of brick and mortar, having steps. In the north-east wall commanding the pathway up the hill are several vaulted guard-rooms equipped with an underground cell and what looks like a latrine. The fort is in the shape of an eight-pointed star (Pl. IX, 1) and the parapet which is thick and about 10 feet wide, is well provided with cannon mouths and musket holes. At the outer corners there are round guard rooms with musket holes. A moat and an outer wall surround the fortifications. The prospect on all sides and, particularly, on the south towards the Kumārasvāmi hills, on the north towards the Bābābūdan,



1. VASUDEVA TEMPLE, HALEBELUR—
INSCRIPTION STONE (p. 15).



2. VASUDEVA TEMPLE, HALEBELUR—
VASUDEVA (p. 15).



3. VISHNU TEMPLE, MALALI—EAST VIEW (p. 16).

and on the west where the road to Mangalore winds through the dense vegetation of forests and plantations, is most beautiful. To the north, half a mile away, is a higher peak from which a battery could perhaps easily command this fort. Perhaps the range of cannon in Tipu's days was shorter, or it may even be that the fort was built on a hill where water could be stored.

ANGADI.

The temple of Vāsantikā is a very modern structure recently repaired by the villagers and has a roof of Mangalore tiles with inner wood work. In the garbhagriha there is a group of colossal Saptamātrikās in stucco consisting of Vaishṇavī-śakti or the so-called Vāsantikā (Pl. X, 2) as the central figure facing east, and to her right Kaumārī with a small image of Śaṇmukha on the pedestal, Brāhmī with three visible heads to further right facing north, and to her left Vārāhī with a cow's head and to further left facing south Māhēśvarī with four hands, the back hands holding triśūla and ḍamaruga. Vaishṇavī holds in her back hands chakra and śankha and has a prabhāvaḷi with a seven-hooded snake rising up over her head. On the pedestal of each of the goddesses is the head of a rākshasa; on each thigh of each, a cobra. The other three goddesses have two hands only and appear to hold a sword handle in the right hand and a bowl in the left. They wear breast bands, tight fitting bodices and skirt-like lower cloth, large ear-rings and kirīṭa or crown of the conical type. These figures remind us of similar images at Kōlār and Śeṭṭigere near Bēlūr and appear to belong to Draviḍian workmanship. They are probably of about 1000 A. D., though not of high sculptural beauty. The sanctum walls have been more recently painted as also the west wall of the anti-chamber with the Śaiva dvārapālas. It is said that the goddess declares oracles to one of the local devotees. There is no vestige of a stone building near this temple. Its present dīpastambha pillar evidently belongs to the Kēśava temple.

The identification of Vāsantikā with Vaishṇavī Śakti is noteworthy in view of the widespread belief that this patron-deity of the early Hoysaḷas was a Jain goddess.

The tōraṇa of Nēminātha is well ornamented and resembles that of Ādinātha at Bastihaḷli near Haḷēbīd. Behind the two beautiful chāmara bearers, it has the images of the eight Dikpālas.

Bastis. The pillars of the shrine to the east are of granite with cylindrical shafts and hemispherical mouldings. The Yaksha and Yakshī (Pl. X, 3 and 4) standing in the sukhānāsi are beautiful. The Yakshī holds in her right hand a bunch of flowers, while her left rests on the head of a boy. In the sanctum there are three standing figures. The west shrine has been repaired recently and is now out of danger. The repairs to the east shrine should be taken up immediately.

DEVAVRINDA.

RĀMĒŚVARA TEMPLE.

Dēvavrinda is an important local place of pilgrimage in the south-west corner of the Mūdgere Taluk, close to the Ghāts, and belongs to the Goṇībīḍu hoblj. It appears to have been a place important for the worship of Lakshmī as early as the Gaṅga days.

It has a well-known temple of Rāmēśvara (Pl. VII, 2) whose mahādvāra, prākāra, etc., appear to belong to the Vijayanagar period. The main temple, however, appears to date from the late Hoysaḷa times. It is a granite structure with a garbhagriha, a sukhanāsi and an inner navaraṅga with pilasters on the outer walls and a square stepped pyramid tower of dentil cornices, all of which belong to the late Hoysaḷa times. The mukhamanṭapa is now enclosed and the cubical mouldings of the pillars are all ornamented with figure sculptures which appear to belong to the Vijayanagar period. The outer walls have shallow niches also in addition to the pilasters. But for the stepped pyramid tower, the temple has little to distinguish it from the early Vijayanagar structures. The mukhamanṭapa is now approached by a flight of steps which is supported by two yālis. Among the pillar sculptures are found indecent figures, Kṛishṇa and the Yamalārjuna tree, Śiva as Nandivāhana, Kapila-ṛishi, etc. The canopies over several of the figures in the mukhamanṭapa have chain ornamentation which was very prevalent in the 14th century. In the prākāra are the shrines of Kōśava—a late Hoysaḷa image—Vīrabhadra, Āṇjanēya, a small Vijayanagar period image, and Dēvī. The Vīrabhadra shrine has also a stepped pyramid tower. The Dēvī image (Pl. X, 1) is a good piece of work with a well ornamented crown and a breast band. It has two hands, one of which holds a lotus bud and wears a *sari* tied up in the middle Vijayanagar fashion.

The prākāra of the temple is greatly damaged, the major part having disappeared. It is worth while to repair the temple properly, since it appears to be important from the Muzrai point of view.

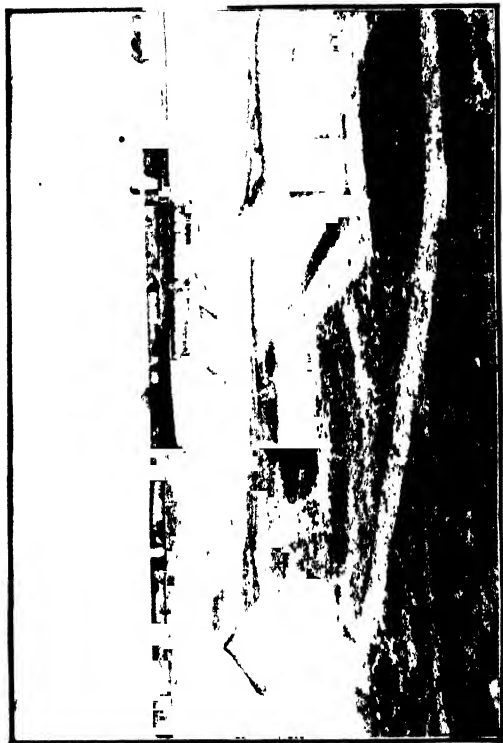
BELUR.

The renovation work at Bēlūr is in good progress. The kalyāṇamanṭapa and the Nāganāyakāna-manṭapa which were dilapidated were removed, so that a good view of the Chennakēśava temple is obtained from the south-east (see *frontispiece*).

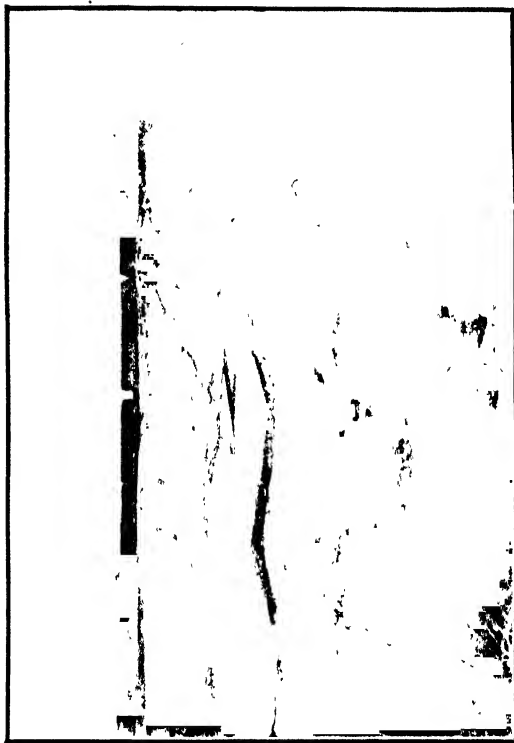
Some new inscriptions have been discovered, and copied.

SETTIGERE.

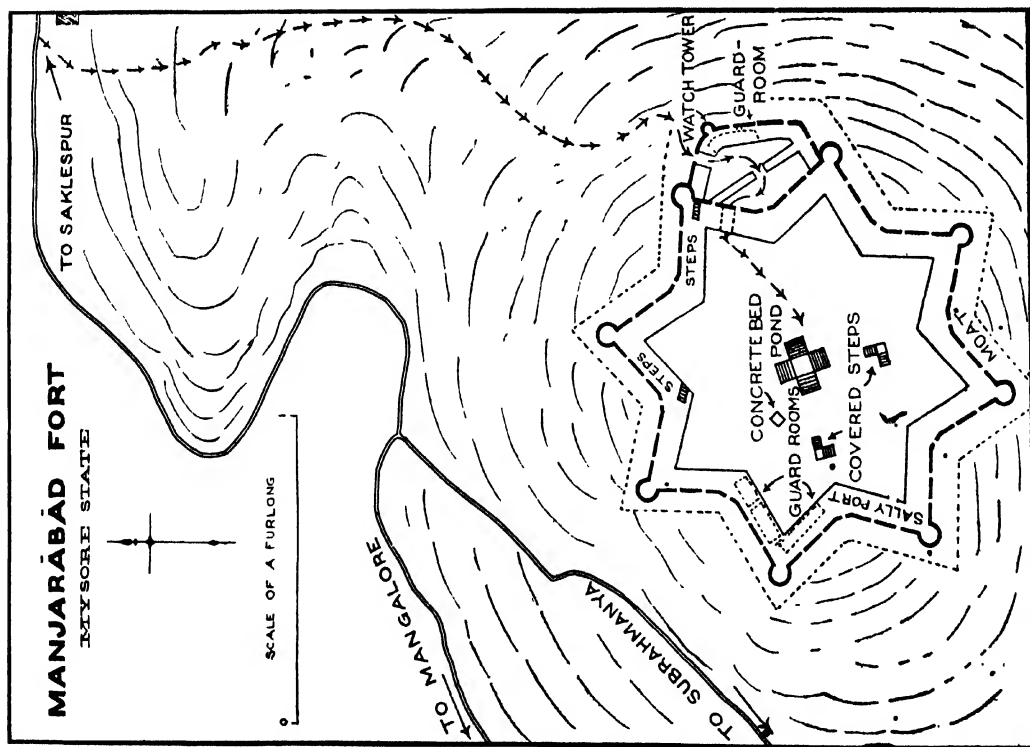
About four miles north of Bēlūr is the village of Settigere with two temples situated a little south of the tank by the road side. The bigger building facing east



2. FORT YARD, MANJARABAD—VIEW FROM EAST (p. 16).



3. FORT YARD, MANJARABAD—VIEW FROM WEST (p. 16).



1. (P. 16).

has the stucco image of Durgā called Dēvīramma, which, in certain respects, resembles the Māhēśvarī of the. Saptamātrikā group at Aṅgaḍi, though the *tiara* and the folds of the *sari* are different here. The occurrence, however, of the parrot motif on the praḥhāvali as also the yālīs is suggestive of the probability that the image might be as old as the parapet of the Subrahmanyēśvara temple in Rāmanāthapura which has an inscription of the 17th century. Perhaps stucco images were made even during this late period. The only inscription found in this village is on the lamp pillar, perhaps of the utsavamūrti, inside the village and is dated in Sādhārana corresponding to about 1611 A. D. The goddess sits in sukhāsana holding in her four hands the handle of a sword, triśūla, drum and bowl. There is no figure on the pedestal to indicate what type of Śaktī the image is. The eyes are large, the eyebrows conventional, the nose is acquiline and the face wanting in beauty.

A little to the north-east of the Dēvīramma temple is another smaller structure enshrining in its garbhagṛiha a small stone image of Mahishāsuramardinī.

Both the shrines are architecturally insignificant.

KARAGADA.

Further north, about two miles from Seṭṭigere, is the village of Karagaḍa in which is situated a modern building enshrining Āṇjanēya, a relief figure of the Vijayanagar period. In the front aṅkaṇa are kept two inscription slabs and some

Inscriptions.

Nāga stones. One of the inscriptions relates to Mārasinga, the Gaṅga king, and his battle with Rājāditya who besieged Uchchangī in Śaka 893. The inscription has been included in the unpublished Hassan Supplement as No. B1. 308. The top panel contains, in relief, the figure of a tame and caparisoned elephant standing to left before a conch. Below the panel are other relief figures of a crescent, sun and goad. On the other inscription slab below the sun and moon is a panel with a Śrī-Vaiṣṇava tripuṇḍra supported by śankha and chakra. Below the panel there appears to have been an inscription which is now completely effaced.

Two mutilated images, one of a Śaivaite dvārapāla and the other of Sūrya, are standing close by the Āṇjanēya temple and on either side of what is called the Bhūṭadagaḍi. They prove the existence of a Hoysala Śiva temple in the village.

Images.

MARALE.

Marale is a village about nine miles to the south-east of Chikmagalur. It has an old tank on the north-west side, of which on a high ground and in a commanding position stand two temples side by side. The larger or northern one is dedicated to

Kēśava and was, according to epigraphical records, constructed by Rāyaṇa-
Daṇḍanātha in 1130 A. D. and visited and endowed with lands, etc., by
Viṣṇuvardhana Hoysaḷa. The southern and slightly smaller temple is dedicated to
Siddhēśvara according to the inscription No. 141, Chikmagalur Taluk, though in the
inscription No. 140 the original name of the liṅga appears to have been Kali-dēva.
This temple is also said to have originally been constructed, possibly about the same
time, by Rāyaṇadaṇḍanātha in the reign of Narasimha I Ballāḷa. Both the
structures are of soap stone and are well ornamented, though the temple of Kēśava
is the larger and better executed of the two. In their general appearance they
remind us of the twin temples at Mosale to the south of Hāssan.

KĒŚAVA TEMPLE.

The Kēśava temple has a garbhagṛiha, a closed sukhanāsi, a navaraṅga of nine
squares and a porch of one square. (Pl. XI). The basement is on the outside cut up
horizontally into four cornices without ornamental designs (Pl. XII, 1). One of
these bears the dentil mouldings meant for the makara faces and the cross designs.
The navaraṅga and also the garbhagṛiha are square in form with projecting centres
on the outer sides. The upper portions of the walls are ornamented with a number
of ornamental turrets, some being of the stepped pyramid kind with dentil cornices,
borne on pilasters of the indented square pattern. The others are of the multi-
turreted type borne on tall double pilasters. Some of these have exquisite designs.
Those on the north and south sides have standing groups of Viṣṇu (gadā, chakra,
śankha, padma) and Kēśava. Their flanking turrets are surrounded by beautiful
serpentine bands. The three niches on the outside of the garbhagṛiha are specially
beautiful, the one on the south being perhaps the best. It has a row of lions on
the basement, floral reliefs in imitation of perforation on the sides and beaded
work hanging from the eaves. Under the north niche is a well carved sōma-sūtra
ornamented with makaras. The double eaves have beaded hangings and the old
parapet is missing. The present tower is one of brick and mortar constructed in
the last century.

The porch is entered between two elephants bearing ornamental trappings
including head bands, chains, jingled necklaces, bells and anklets, and offering lotus
flowers with their trunks. The two pillars of the porch are of the thirty-two fluted
Hoysaḷa type with all the classical mouldings of the disc, the bell, the pot, the wheel,
etc. The low stone benches on either side of the porch and their railings have now
disappeared. The porch ceiling is a flat one with nine squares, the central one
bearing a Lakshmīnārāyaṇa group with the guardians of the points around. On
the beams below it are the twenty-four forms of Viṣṇu, etc., and on the corner
stories further down are carved groups of dancers. The navaraṅga doorway which



1. RAMESVARA TEMPLE,
DEVAVRINDA—DEVI (p. 18).



2. VASANTIKA TEMPLE, ANGADI—VASANTIKA
(p. 17).



3. BASTI, ANGADI—YAKSHA (p. 17).



4. BASTI, ANGADI—YAKSHI (p. 17).

is comparatively plain has, above the lintel, a panel with Lakshmīnārāyaṇa flanked by elephants and supported by two images of Viṣṇu seated in padmāsana.

The navaraṅga has four fine round pillars bearing beaded work. Above their umbrella mouldings which have flying Yakshas there were formerly bracket images four for each, i. e., sixteen in all. Out of this number five only now remain. They are finely shaped and beautiful with well designed creeper tōraṇas. Probably they come from the same sculptors as carved the bracket images at Bēlūr. Those that now remain are :—

South-East Pillar.—

- (1) Lady with parrot—damaged.
- (2) Boy dancing while playing on flute ; hands broken.

North-West Pillar.—

- (3) Abhinaya or gesture. The lady stands finely poised in *tribhaṅga*. Her face is beautifully moulded, but her expressive hands are broken.

North-East Pillar.—

- (4) The Dance. Both hands and one foot of the lady are missing.
- (5) The Dance begins. The lady has commenced to beat time with her left toe which is slightly raised.

The ceilings are all flat and divided into several panels each. They generally bear relieve flowers with a Dikpāla in the centre. The central ceiling only has a Lakshmīnārāyaṇa group in the centre, surrounded by the Dikpālas, each group being placed in a circle. On the corner stones are sculptured groups of male and female dancers with accompaniments. In the upper band are carved the twenty-four forms of Viṣṇu.

The sukhānāsi doorway which is covered over with a coat of lime-wash has a Lakshmī-Nārāyaṇa group in the centre between two makaras and two Śakti goddesses. On the jambs are carved two fine dvārapālas (slightly mutilated). The sukhānāsi ceiling is elegantly designed with a pendent circle in which is carved a very fine Lakshmīnārāyaṇa group. Above the garbhagṛiha doorway between Nārāyaṇa and Kēśava is an Ugranarasimha group with Garuḍa and Prahlāda. Inside the garbhagṛiha under a flat ceiling finely ornamented with a padma surrounded by knobbed bands is a pedestal bearing a fine image of kneeling Garuḍa with his wings opened, his fangs showing and his hands joined in reverence under a serpentine canopy. On the pedestal stands a well carved image of Kēśava (Pl. XII, 2) of about six feet in height in all excluding the pedestal. Its nose and chin are slightly damaged and mar the beauty of its face. The latter with its chubby cheeks is more like Vijayanārāyaṇa of Bēlūr than Kāppe-Chennigarāya. The emblems, however, are finely designed and deeply carved as also the two-handed goddesses. Bhū holds pāśa and kalāśa while Śrī holds kalāśa and padma. The tōraṇa is finely

designed and around its serpentine band, etc., are the ten avatāras of Viṣṇu in good relief. As usual the fish and tortoise are in their natural form; Buddha is seated in yōgāsana; but Kalkī appears sword in hand, riding on a spirited horse.

The temple is intact. The whitewash in the interior, particularly that covering the sculptures, should be carefully scraped off by skilled hands. The porch in the north-east corner has been provided with props.

SIDDHESVARA TEMPLE.

The Siddhēśvara temple is in general plan and design similar to the Kēśava temple, being square in form (Pl. XIII). It is slightly smaller and has more of figure sculptures. Its basement is similar, though the turrets of its niches have other and perhaps slightly inferior designs. The figure sculptures on the walls are standing from near the porch and running clockwise:

East Wall—right side.—Vidyā-Gaṇapati; Śrī-Rāma with four hands, an ugly and extraneous piece, perhaps introduced in the late Vijayanagar times.

South Wall.—Mahishāsuramardinī; Sarasvatī dancing with accompaniments; (a viragal of 1110 A. D. has been introduced into the wall); Vīrabhadra dancing, bearded Brahma; Rati and Manmatha; Sūrya (8 horses instead of 7 on the pedestal) with a goddess; Bhīravī; Bhairava;

West Wall.—Śaṇmukha on peacock, Tāṇḍavēśvara, Pārvatī (rosary, trident, mirror and fruit);

North Wall.—Brahma, Ugranarasimha, Dharaṇī-Varāha group; Pārvatī; Tāṇḍavēśvara; Viṣṇu (unfinished), Trivikrama (with the right leg broken); Trivikrama (gadā, chakra, śankha and padma); Bali and Vāmana, Gajāsuraṁardana; Gajēndramōksha; Viṣṇu (broken); Kēśava (padma, śankha, chakra and gadā).

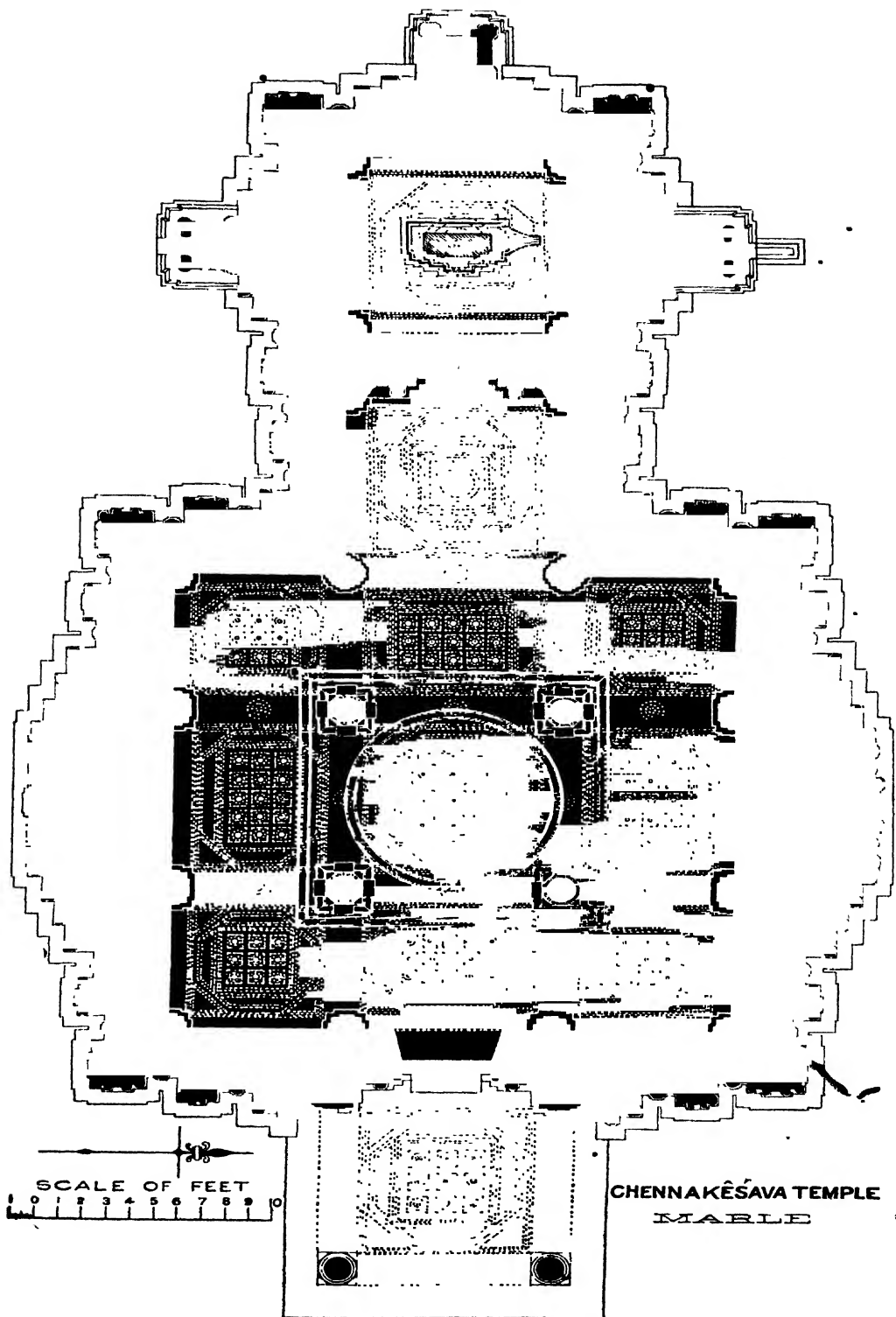
East Wall—left side.—Bhairava and Bhairavī.

The caves, parapet, etc., are similar to those of the Kēśava temple; but the modern brick tower has been given a very inelegant shape which is out of harmony with the surroundings.

The porch is similar to that of the other temple with Umāmahēśvara flanked by Gaṇēśa and Sarasvatī on the lintel and Tāṇḍavēśvara surrounded by Dikpālas in the ceiling.

The navaraṅga pillars are less ornamental than those in the Kēśava temple; and each ceiling except the central one is flat and bears a Dikpāla surrounded by eight flowers on a flat slab. The central ceiling is, however, a fine one. The pillars have no bracket images. On the beams and corner stones appear three rows of sculptures:—

Bottom: East—a dancer dancing with drummers and musicians accompanying; one of the dancers has her cloth pulled off by a monkey;



South—(1) the Dēvas and Asuras churn the milky ocean ;
 (2) a king and queen, Emperor Narasimha and his queen
 • perhaps, hold durbar, while wrestlers wrestle and
 women exhibit acrobatics ;

West—a man and a woman dancing with accompaniments.

North—(1) Umāmahēśvara group ;
 (2) a pot-bellied Yaksha dancing with accompaniments ;
 (3) the story of Śiva as Kirāta fighting Arjuna.

Second band : *East*—Dancing group.

South-East—Dancing Gaṇēśa with accompaniments.

*South--*Drummers and musicians.

South-West – Goddess dancing.

West— . . . do

North-West—Śiva holding court.

North—Goddess dancing.

North-East—Śiva's attendants like Virabhadra, etc.

Top band : Twelve goddesses resembling the Saptamātrikās.

Ceiling slab—On this are nine circular panels with the Dikpālas around and
 Tāṇḍavēśvara in the centre.

The sukhānāsi is open and now contains an image of Vidyā-Gaṇapati, etc. The sukhānāsi ceiling has Tāṇḍavēśvara surrounded by padmas. The garbhagriha doorway has on the top panel Lakshmī seated between elephants. The garbhagriha ceiling is a shallow dome. The Siddhēśvara liṅga appears to be a much worn natural stone.

The temple is not kept so clean as the other one. Its flooring slabs have been lost and the ceiling appears to be leaking. It deserves these small repairs.

An inscription was found below the figure of Sarasvatī on the south outer wall of the navaraṅga. It mentions a certain Kuḷlayya.

MINOR TEMPLES.

The Kamaṭhēśvara and Bhairava shrines are ruined structures to the north of the village. They are architecturally unimportant with plain square pillars and brick towers plastered over. Inside the navaraṅga of the Kamaṭhēśvara shrine are kept the images of a bull, Viṣṇu, Gaṇapati, Durgā and Sūrya. The Bhairava image in the dilapidated Bhairava temple is ugly and supported by independent images of rude goblins on either side.

There are three vīragals and an uyyāle-kamba in front of the Bhairava temple. Another vīragal stands a little to the south of the Kamaṭhēśvara shrine, while to the west stand two māsṭikals, one of them showing in relief three hands.

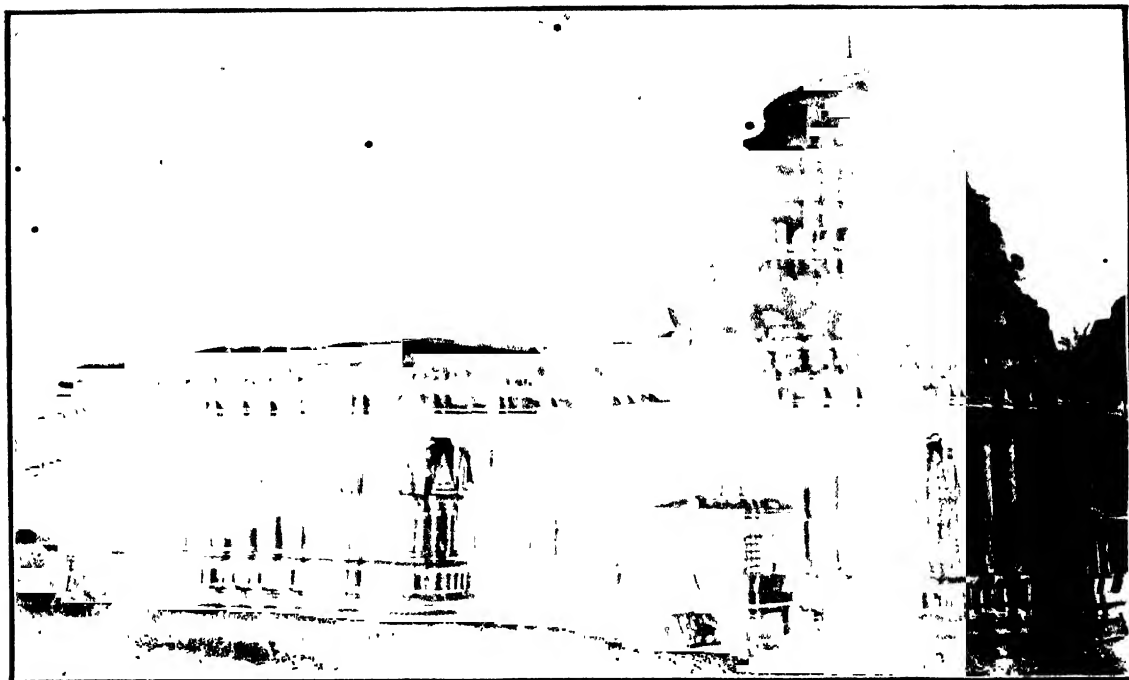
The Kālamā temple which is in the heart of the village is a structure of the Pāllegār times and unimportant architecturally. The wooden car is dilapidated and the car festival has, therefore, been suspended since over twenty years.

KHANDYA.

Khāṇḍya is a little village on the right bank of the Bhadrā about two miles to the north of Sangamēśvarpet which is about six miles east of Bālehonnūr. It has been described in brief in the M. A. R. 1929, p. 7.

According to the inscriptions, which are four in this place, there existed in the days of Viraballāla II, three temples, *viz.*, Mārkaṇḍēśvara, Janārdana and Bīredēva. The last of these is said to exist in the forest on the other side of the river. Of the first two the only portions that can be ascribed to the Hoysala or any earlier period are the two elephants, one of which has been illustrated in Pl. VII, 3 in front of the Mārkaṇḍēśvara temple and the Janārdana image and a few pieces of soapstone beams, etc., which are now lying behind the Janārdana temple. The rest of the Mārkaṇḍēśvara temple appears clearly to be a simple but homogeneous structure of the Malnād or Keladi type belonging to the 16th century A. D. It consists of a garbhagriha enshrining an old and worn out liṅga, and having a padma ceiling, of a sukhanāsi with a pradakṣhinā as at Śringeri, Banavāsi and elsewhere, a navaraṅga with four granite pillars of cubical mouldings, octagonal shafts and wheel-shaped tops, and a porch flanked by stone benches provided with round-topped railings. On the navaraṅga pillars are carved Virabhadra, Bhairava, Garuḍa, Hanumān, etc. A common ornamental design is the wheel with curved spokes or padma peculiarly arranged and so prominent at Keladi (M. A. R. 1932, pl. XIV, 1). There can be little doubt that the present temple was constructed in the late Vijayanagar period by either Venkaṭapa-nāyaka of Bēlūr or his contemporary of Ikkēri. Temples of a similar type are found at Kaḷasa and elsewhere. The steps leading to the porch and the elephants guarding them are good pieces of Hoysala work.

The Janārdana temple with its garbhagriha, sukhanāsi and long navaraṅga is also a structure of about the Vijayanagar period. The Janārdana image, however, though much mutilated and broken into pieces, is an interesting one. It is really not Janārdana at all; but Venkaṭēśa of the old type seen at Talkād and on the west wall of Binnamaṅgala. It is a standing figure with long conical kirita, the jaṭā falling behind the neck, no phālāksha, a prayōga-chakra in the right back hand and a śankha held between two fingers of the left hand, the left forehand looking as if in kaṭihasta. The right forehand is unfortunately broken, but appears to have been in the dāna-mudrā with the fingers somewhat drawn up. The image may well be attributed to the Chōla period or about the 11th century A. D.



1. CHENNAKESAVA TEMPLE, MARLE—NORTH-WEST VIEW (p. 20).



2. CHENNAKESAVA TEMPLE, MARLE—
CHENNAKESAVA (p. 21).



3. GOPALA KRISHNA TEMPLE, AGUMBE—
VENUGOPALA (p. 37).

Around its legs is a stone box and tradition says that it was the sacred box of Agastya from a sāligrāma in which 'Janārdana' manifested himself while the sage was taking a bath in the Bhadrā. The mahādvāra and the prākāra walls are also of the late Vijayanagar period.

The temples were repaired about five years ago at a cost of about Rs. 5,000.

Conservation.

Both the temples are now in a sound condition except for the dilapidated prākāra wall. The Bhaṭṭar complains that his very low emoluments have compelled him to think of voluntary retirement. Since such an event would lead to the neglect of the temple, it may be recommended that the emoluments may be increased, worship being revived in all the four temples in the neighbourhood.

The image of Yōgānarasimha near the river (4 feet high with the Garuḍa pedestal) is a piece of Hoysala workmanship slightly damaged. Nothing of the old temple remains except a large number of worked stones which are lying about and the basement of the old temple. The image is now absolutely in the open air and is at the mercy of any vandal who would mutilate it. It may be removed to the navaraṅga of the Janārdana temple and installed there facing south so that it may be worshipped along with Janārdana. Otherwise it may be removed to a museum.

BALEHONNUR.

From the bridge at Bālehonnūr a grand view of the Bhadrā river is obtained (Pl. XIV, 1).

BALEHALLI.

VIRABHADRA TEMPLE.

The temple of Vīrabhadra in the village of Bālehalli is a granite structure with a garbhagṛiha, a sukhanāsi, a navaraṅga and a porch. The last, according to the inscription of a pavement stone slab, was constructed in Ś 1454 i.e., 1532 A.D. Inside the garbhagṛiha is an image of Vīrabhadra mentioned in an inscription dated Śaka 1290 (see M. A. R. 1932, Inscription No. 44). The pillars in the navaraṅga are thick and square with the figures of Basava, etc., in relief on their cubical mouldings. The tower over the garbhagṛiha is a stepped pyramid as that of the Mārkaṇḍēśvara temple at Khāṇḍya. The *kaisale* around has old wooden pillars in imitation of the stone ones of the period. The temple is architecturally unimportant.

SRINGERI.

VIDYĀŚĀṆKARA TEMPLE.

The Vidyāśāṅkara temple is doubtless the finest architectural structure in Śringeri and one of the best in the Mysore State. It appears to have been constructed to commemorate Vidyāśāṅkarasvāmi who has been identified by

History.

Mr. R. Narasimhachar with Vidyātīrthasvāmi, the famous guru who was living at the time of Bukka's visit to the place in 1356 A. D. and probably died very soon after. Thus the temple may be ascribed to the date circa 1357 or 1358 A. D.

Its situation is one of the most picturesque in the whole state, comparable in some respects with the position of the Taj at Agra. The **Situation.** Tungā rushing down from the hills makes a loop here flowing first towards the west, then towards the north and then turning east. Just where the last turn is taken its left bank is steep and high; and on this ground within 50 yards of the river this beautiful temple has been built facing east and thus parallel to the river. A very fine view is obtained from the opposite bank¹.

A general glance at the temple gives the impression that it is somewhat like the famous Hoysala monuments. It is built on a platform, **General Description.** about 4 feet high. The upper portion of its walls has rows of turrets under which stand large sculptured images. Above a set of double eaves rises a tower whose general look is like a stepped pyramid. The temple is built entirely of granite of which there appears to be a quarry near Śringēri.

The plan of the temple is extraordinarily interesting and peculiar². Two semi-circles or *apses* form its eastern and western ends; and they are connected by an oblong block so that the whole shape is roughly that of two semi-circles connected by a square.

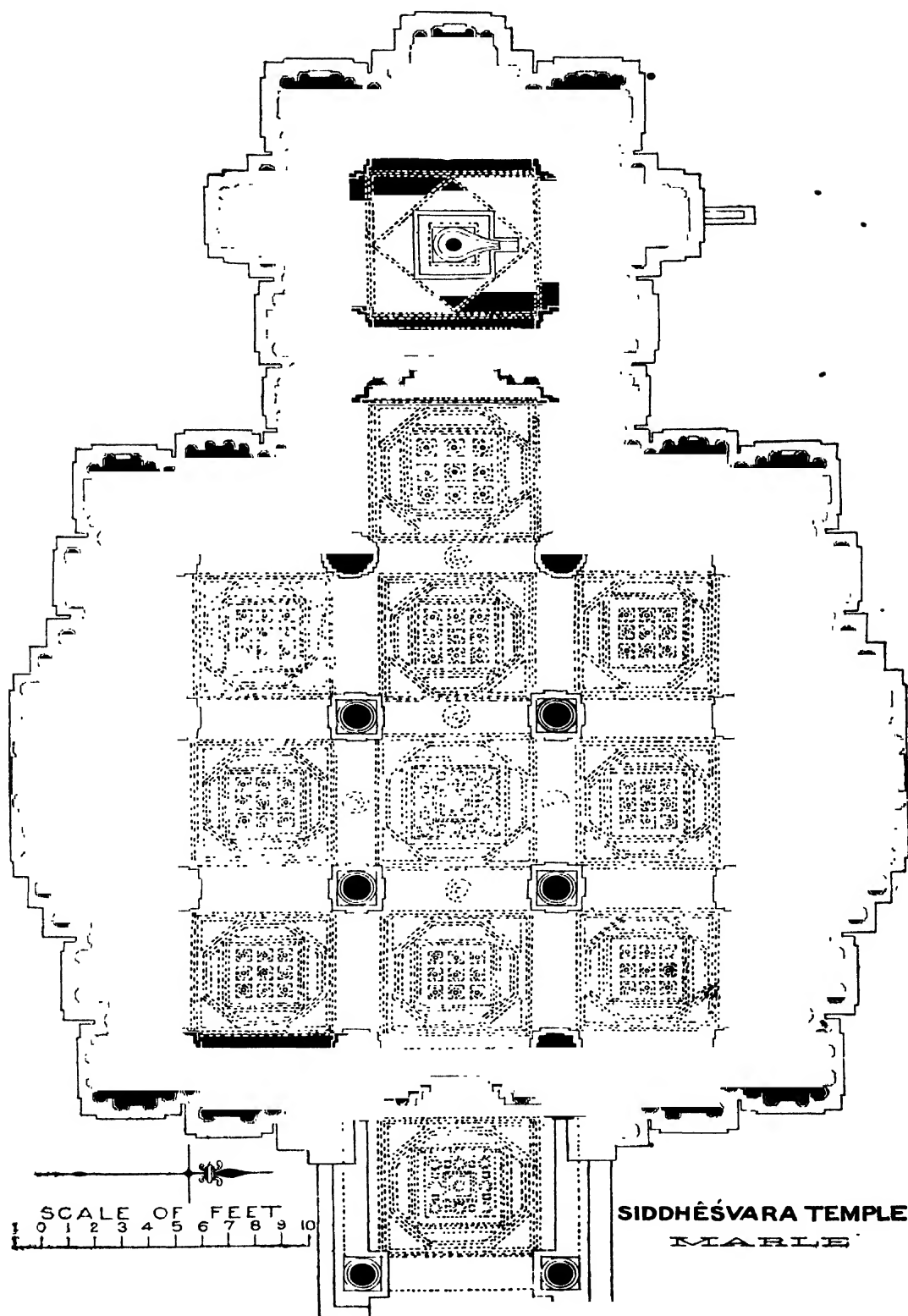
The building has a garbhagriha, a wide sukhanāsi with which is connected a semi-circular pradakṣhiṇā, and a navaraṅga with a large central square. It reminds us of the Buddhist chaityas, the Vishnu temple at Aihole and perhaps of the palaces of the Achaemenian emperors. But there is little doubt that the architect has taken his cue from the round-backed Hoysala temples with numerous importations from the Chōla temples of South India. The result is an attractive and highly interesting composition in which are mixed up several features of the Chālukyan and the Draviḍian styles. These details will be noticed later on.

The platform which follows the contour of the main temple is a strongly built structure with a number of cornices one of which bears **Platform.** small kīrtimukhas on its dentil projections. Since the temple has six doorways, the platform has six sets of steps, each of which is flanked by a pair of elephants, each animal holding a large fan-like floral design. The animals have no individuality and are not comparable to Hoysala elephants in similar positions.

The temple is raised upon a basement, more than 5 feet in height, which **Basement.** with another set of cornices, reaches up to a height of about 8 feet. This portion has nearly half a dozen

1. See M. A. R. 1931, Plate VII, 1.

2. Ibid 1916, Plate VI.



(P. 22).

cornices and about five sculptured bands making in all nine noticeable rows. The bands and cornices offer a pleasing contrast of light and shade, which is in imitation of similar Hoysala work.

First band—Horse frieze.—At the bottom comes a row of horses with accoutrements and their riders sometimes leading them. Though

Bands. these animals are often similar, a few of them are in highly spirited postures and have individualities of their own: for example, a horse tearing the ground with its hoof—north-side middle. Occasionally we get other animals like hooded cobras with or without charmers, camels, tigers, lions, a herd of deer (north-west corner), etc., while the corners generally have some ornamentations like towers.

Second band—Elephant frieze.—This has a row of elephants accoutred and in various interesting postures. Occasionally a tusker fights a man or another elephant or a lion. Some interesting groups are mentioned below:—

South-East—Elephant slaying man; tusker attacked by lion.

South-West—Two tuskers slaying a lion.

North-West—Two rams fighting a led camel.

North—Hunch-back and mate.

North-East—Elephant and bull with a common head; elephant goring a man to death and hurling him; man fighting lion.

Third band.—This is a cornice having a rope design ornamentation with a band of flowers on its face and beads in the valleys.

Fourth band—Lion frieze.—This is a frieze of lions in various postures with an occasional Yaksha, yāli, cobra, monkey or boar (east).

South Wall—Sala killing the lion.

North-West wall—Lion-headed peacock, yāli (long trunked), lion with long snout, tiger slaying a deer.

Fifth band.—An eaves-like cornice with drops at bottom and a row of lion-headed kīrtimukhas on its face. Under the kīrtimukhas and the corners are occasionally carved figures of Nāgiṇīs, Yakshas, monkeys, ṛishis in āsanās, frogs, parrot pecking at leaf (north-west), snake-charmer with his group consisting of cobra and monkey (north-west).

Sixth band.—This is perhaps the most interesting of the bands since it contains hundreds of little panels illustrating the Purāṇas, traditions, etc. Local people identify several of them as incidents in the life of Sri Śaṅkarāchārya. But it looks more like the Aśvamēdha episode of Arjuna. Commencing from the east and moving clockwise, the more interesting of them are studied here:—

South-East.—

(1) An aśvamēdha horse is led forward preceded by spearmen, bowmen, men carrying a gong and varied drums, trumpeteers, conch-blowers, etc., and followed by a

king in a *palanquin* with his umbrella bearer, heralds, etc. A lady on an elephant and a prince royal on horseback are followed by attendants, footmen, horsemen and elephantmen (Identity of the scene to be ascertained).

South Wall—The procession moves on until the royal hero is received by a group consisting of men and women accompanied by lancers and musicians until he is led to a throne and has his feet massaged in the open court. The hero who has laid aside his bow and arrow prays to a three-headed god (Agni or Brahma) who is attended by a group looking like the eight Dikpālas, one of whom is leading an animal resembling a buffalo. The hero prostrates before Brahma and Sarasvatī who are attended by a number of their ṛishi pupils. A lady pleases Brahma and receives a gift, to celebrate which event she plays on a *rudra-vīṇā*. The hero follows the sacrificial horse which mounts a hill. The defeated hero is restored by a drink offered by the lady who was erstwhile playing on the vīṇā in worship of a liṅga. The hero and heroine are married.

South-West—Receiving *prasāda* of the liṅga, they ride on the same horse and proceed to meet a lady with a mongoose, probably Pārvatī. They ride forward and are reverently received by a king who prostrates himself before them and takes them in procession in a *palanquin* to his palace.

North-West—There they are received by the king and queen who bless them. The couple are saved from the sword of an enemy by the intervention of Viṣṇu.

(2) Arjuna performs penance among the ṛishis of the Indrakīla. Śiva pursues a boar and a fight ensues. The fight is carried on with bows, swords and boulders.

North Wall—The opponents box and wrestle, while Pārvatī looks on.

Arjuna is worsted and worships the liṅga in order to come back again to the fight. The identity of the hunter and huntress is known to him and he prostrates before them.

Śiva and Pārvatī, seated in state and attended by the Gaṇas, bestow Pāśu-patāstra on Arjuna.

(3) Śrī Śaṅkarāchārya is teaching his pupils. He is seated on a raised seat wearing a necklace and a conical kirīṭa, with his right hand in chinmudrā and his left holding a book. His sanyāsi disciples sit by him, two on each side; eleven other disciples are seated to his left, and five in the other panels to his right. A grihaṣṭha scholar is teaching while royal personages are listening or are prostrating.

(4) The presentation of a palm-leaf manuscript is being made.

(5) Yōgis performing yōga in various attitudes, (north-east) sometimes riding on fish, tortoise, scorpion, etc.

Seventh band.—Next above is a cornice with drops below and a floral band on its face. Near the doorways this cornice has varied patterns of Śrī-chakra. This cornice marks the level of the floor inside the building.

Eighth band.—Next above is a band depicting groups of Yakshas and dancers in various dancing postures accompanied by drums, pipes, etc.

Large Wall Images.

South-East—

- (1) Indra (abhaya, dagger, javelin, dāna), elephant on pedestal.
- (2) Four-handed male figure (rosary, not carved, kalaśa, open palm on the left thigh).
- (3) Śrī Rāma with arrow and bow.
- (4) Two-handed male figure (chinmudrā and kaṭihasta) with a conical kirīṭa on head, generally identified as Vyāsa.
- (5) Śiva standing (abhaya, battle-axe, deer, dāna), with bull on pedestal.
- (6) Bhairava, naked and wearing serpents, holding rod and bowl in his two hands. Scorpion on pedestal.
- (7) One-headed Brahma or Prajāpati with four hands (abhaya, sruk, sruva, dāna). Dancing Gaṇeśa to right and a chāmaradhārīṇī to left. Pedestal vacant.
- (8) Durgā seated on lion with four hands (trident, chakra, śankha, tarjanī-mudrā) wearing breast band and kirīṭa.
- (9) Two-handed figure, perhaps Rāma worshipping liṅga with a smaller figure behind.
- (10) Naked male figure standing with four hands (trident, arrow, bow and dāna). Wears conical kirīṭa and is said to be Śani. Pedestal vacant.
- (11) Two-handed god with a garland having a five-hooded snake at each end. Said to be Mṛityudēva.
- (12) Śiva standing, holding in his four hands sword, trident, pāśa and dāna. Padma on pedestal.
- (13) Two-handed god wearing kirīṭa and yajñōpavīta and holding stylus and palm-leaf book—Chitrāgupta(?)
- (14) Four-handed Yama with abhaya, mace, sarpa and dāna.
A dog (Dharma) and Mṛityu on each side. Buffalo-bull on pedestal.

First Sotuh Doorway—

South Wall—

- (15) Two-handed Mṛityu standing. The cobras are seven-hooded. (Pl. XVII, 1).
- (16) Lakshmīnarasimha group with the god in the centre and a dvārapāla, Umāmahēśvara (bull on pedestal) and Hanumān on the right; and a dvārapāla, bearded Brahma with Sarasvatī (swan on pedestal) and Garuḍa. The major gods are seated in niches with relievo turrets.
- (17) Dakṣiṇāmūrti group with the god seated in sukhāsana, crosslegged and four-handed (chinmudrā, rosary and padma, kalaśa, book), treading

on demon. On either side of him are seated the gods with books and stylus rods. Rishis on pedestal.

- (18) Goddess Sāvitṛī seated in padmāsana in a circular maṇḍala with four heads and ten hands holding abhaya, aṅkuśa, triśūla, chakra, padma, padma, śaṅkha, bowl, cobra and dāna and seated on a chariot drawn by two lions. (Pl. XVI, 1). On each side is a dvārapāla and a two-handed god offering *arghya*. To extreme right are two four-handed Brahma figures with peacock on pedestal; and to extreme left a two-handed god, with lion on pedestal. Of the four heads of the goddess three are in one row and the last in the upper row. Such a representation of multiple heads is almost unknown to Hoysala sculpture; but it exists in the relievos of Aṅkor Vāt where a god with similar heads has his chariot drawn by lions. At Mosale in the Hassan taluk, there is a wall image of god Śiva with the heads similarly shown. (*Vide* Ann. Report for 1933, Pl. IX, 3).

Second South Doorway—

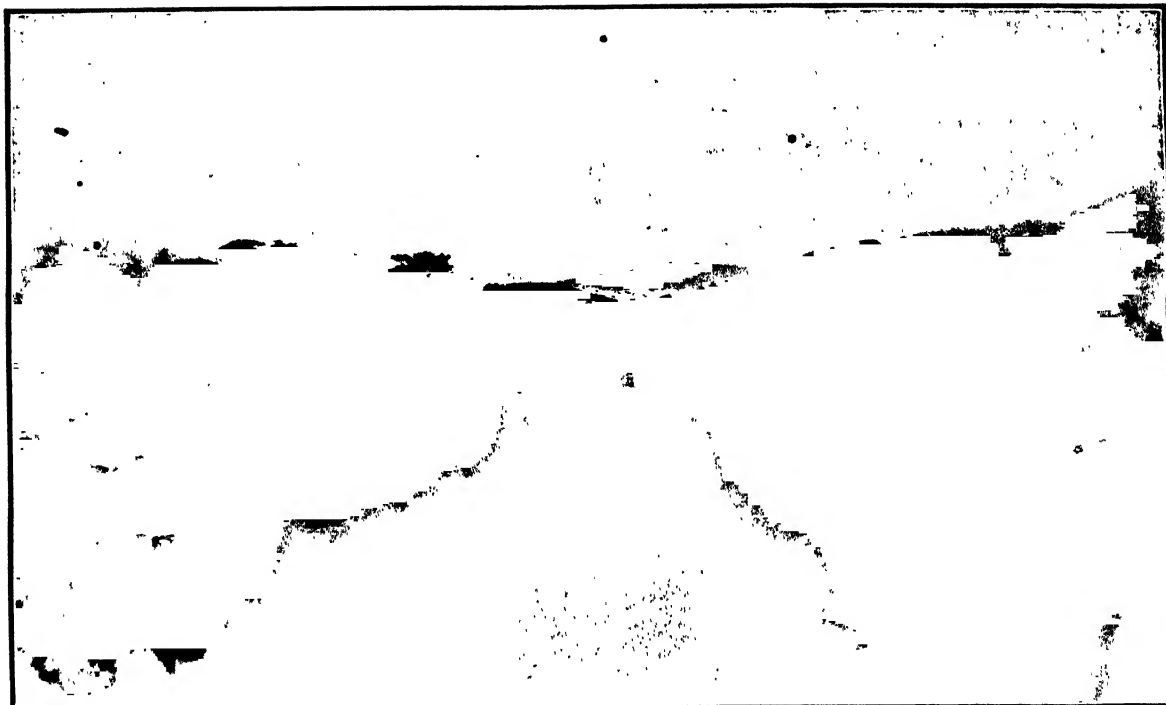
South-West corner.—The seven Prajāpatīs.

West—

- (20) Kalki—Two-handed, holding sword and bridle, and riding an accoutred horse with a warrior on pedestal.
- (21) Buddha—A nude figure standing like a Jaina image with four others on the pedestal. This is the mediæval Brahmanical representation of the Buddha.
- (22) Śrī-Kṛṣṇa as Vēṇugōpāla with a consort on each side and kneeling Garuḍa, and listening cattle on the pedestal.
- (23) Balarāma—two-handed with mace and plough in his two hands, and swordsmen on the pedestal. Rishi with padma to right.
- (24) Śrī-Rāma as Kōṇḍarāma with arrow and bow in his two hands, Sītā to his left and Lakshmaṇa with arrow and bow to his right; numerous monkeys and bears on the pedestal.
- (25) Paraśurāma with a battle axe in the right hand and bow and arrow in the left; Garuḍa and snakes on the pedestal.

West Doorway—

- (26) Vāmana group—Bali bestowing gift to Vāmana who holds an umbrella.
- (27) Narasimha group—Anthropoid Narasimha rushing forth to destroy Hiranyakaśipu. (Pl. XV, 1). Four-handed Lakshmī to the left and Prahlāda with folded hands to the right. Fighting rākshasa on the pedestal.



1. VIEW OF THE BHADRA RIVER AT BALEHONNUR (p. 25).



2. VIEW OF THE DEVAGANGA POND NEAR NAGAR (p. 41).

- (28) Dharaṇīvarāha—Anthropoid boar standing with Lakshmī on his hips and having four hands (abhaya, chakra, śankha, holding Lakshmī). Fallen rākshasa (Hiraṇyāksha) on pedestal.

North-West—

- (29) Kūrma or Tortoise Incarnation. Life-like, with demon on pedestal.
 (30) Matsya or Fish incarnation with Garuḍa on pedestal.
 (31) Śiva as Andhakāri. Four hands (abhaya, triśūla, chakra, parrot.)
 (32) Mārkaṇḍēśvara—Four-handed Śiva spearing with trident Yama who is dragging Mārkaṇḍēya with his pāśa. (Pl. XV, 3).
 (33) Sōmāskandamūrti—Śiva and Pārvatī standing with Shaṇmukha between them. Bull and peacock on pedestal.
 (34) Ardhanārīśvara—Four-handed (abhaya, triśūla, sarpa and dāna.)
 (35) Śiva as Tripurāri. Four-handed. Shooting arrow with Buddha at the tip and Viṣṇu in the centre, at the tower-like cities of the demons. He is supported by Pārvatī and Brahma.
 (36) Śiva as Chandraśekhara—abhaya, paraśu, mṛiga and dāna.
 (37) Śiva as Kāmadahana—two-handed. Seated in sukhāsana with the right hand in chinmudrā looking fiercely at Cupid who is shooting floral arrows with his sugarcane bow.

First North Doorway—

North Wall:—

- (38) Śiva as Andhakāri. Usual Natarāja pose.
 (39) Śrīkaṇṭha or Viṣhakaṇṭha—Four-handed. Flame of the poison, trident, drum, dāna. Front right hand holding poison up near the throat.
 (40) Vīrabhadra (?) with four hands (sword, trident, mace and spear) with Hanumān to right. Demons on pedestal.
 (41) Chandramaṇḍala group—Under an ornamental canopy in a circle is seated in padmāsana, a male god with ten hands—kalaśa, kalaśa, rosary, kalaśa, bell, bell, kalaśa, book, kalaśa, kalaśa. The god is seated in a ratha drawn by horses; two gods with kalaśas on each side. (Pl. XVI, 2).
 (42) Śiva standing, four hands—abhaya, paraśu, ḍamaruga and dāna.
 (43) Gajāśuramardana.
 (44) Hayagrīva group. (Pl. XV, 2). The four-handed god (rosary, chakra, śankha, book) is seated in padmāsana under a canopy with Vaiṣṇava dvārapāla and a pair of godly disciples on each side.
 (45) Annapūrṇā—two-handed with ladle and kalaśa.
 (46) Pārvatī group. Pārvatī in the centre with a Śaktidvārapālikā and Lakshmī on the right and another dvārapālikā and Sarasvatī on the left. Near Sarasvatī is a mother carrying child on her hip.

(47) Lakshmī standing (abhaya, chakra, śankha and dāna).

(48) Śiva as Kāpālika (?)—four-handed with sword, trident, drum and bowl.

Second North Door—

North-East Wall—

(49) Kubēra—four-handed—abhaya, mace, kalaśa, dāna. Horse on pedestal.

(50) Īśvara—four-handed, holding sword, trident, drum and kapāla with severed head. Bull on the pedestal and consort to left holding trident and bowl. Both the gods wear garlands of skulls.

(51) Bhṛṅgi—three-legged and skeleton-bodied, dancing with rod in hand. (Pl. XV, 4).

(52) Bhairava—four-handed, with scorpion on pedestal.

(53) Virabhadra—four-handed, with Dakshabrahma to the right and Nandi on pedestal.

(54) Śiva standing—four hands—abhaya, trident, drum and dāna. Nandi on pedestal.

(55) Śiva standing—abhaya, goad, drum, dāna—with consort to left and bull on pedestal.

(56) Venkaṭeśa—four-handed—dāna, chakra, śankha, kaṭihasta. Lakshmī to right and Garuḍa on pedestal.

(57) Vyāsa (?)—two-handed with chinmudrā and kaṭihasta, wearing conical kirīṭa and *yajñōpavīta* and short *dhōṭi*.

(58) Śaṅkarāchārya—two-handed (right, dāna-mudrā (?); left, palm-leaf book). The head is clean shaven.

(59) Virabhadra—two-handed, holding vīṇā in left hand and asking for something in the right. To his left stands a two-handed god with chinmudrā and kaṭihasta—perhaps Śiva teaching vīṇā to Virabhadra.

(60) Dancing Gaṇeśa with mouse on pedestal.

(61) Śaṇmukha standing—abhaya, spear, parrot and dāna. Plain pedestal.

These large figures are generally under some kind of tōraṇa, but the more important of them are enshrined in niches whose ornamental towers are borne on square or indented square pilasters. Indented square pilasters also ornament the upper portions of these walls whose chief feature is their indented corners.

The eaves which are double as in the Hoysala temples have knoblike drops at their fringes and chains of stone at some of the corners.

Eaves.

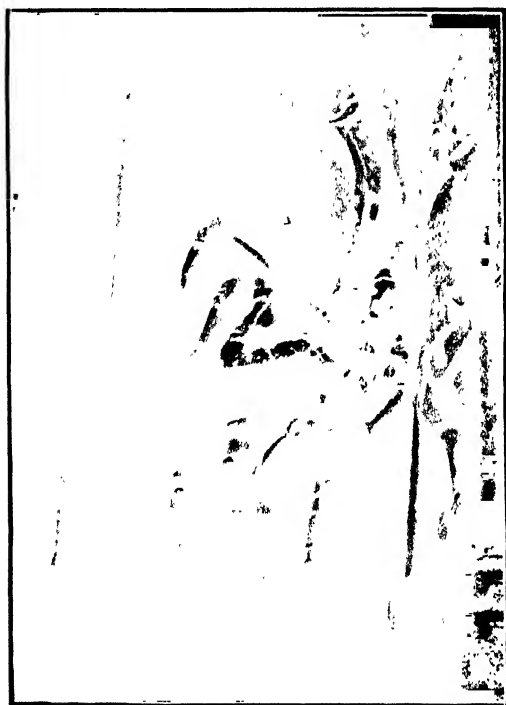
One of these has six links. The eaves have the apologies for ribs on the inside. The roof is of stone sloping down



1. NARASIMHA KILLING HIRANYAKASIPU (p. 30).



2. HAYAGRIVA (p. 31).



3. MARKANDHYA PRASANNAMURTI (p. 31).



4. BHIRINGI (p. 32).

by stages and well jointed so as to prevent leakage of water. Stone conduits are also provided.

The tower is a remarkable architectural piece combining the features of the Chālukyan, Draviḍian and the North Indian styles. It is made up of three sets of cornices rising in a step pyramid fashion. Each cornice has ornamental drops on its fringes and the topmost one has small stone bulls facing the cardinal points. The pyramid is broken by three storeys of the Draviḍian type. The śikhara on top and its *grīva* are too small according to Chālukyan proportions. There is a suggestion of a curvilinear outline with North Indian parallels. The finial is a large golden *kalaśa* with four smaller ones around unlike the stone ones of the Chālukyan period. The tower has a large frontal projection in front with a *kīrtimukha* having an image of Śiva standing as *Sadāśīva* (*abhaya*, *paraśu*, *mṛiga*, *dāna*).

The building has six doorways, symmetrically placed, three in the east half and three in the west half or one each in the east and west and two each in the south and north. Each door is approached by a flight of seven steps supported on either side by a lion or a lion with a creeper emerging from its mouth. Each door is supported by a *dvārapāla* and the jambs have vertical scroll and floral bands. Compared with the rest of the temple, their designs are not striking. On each jamb is a river goddess on a *makara* and on the lintel is carved *Gajalakṣmī*. The three back doors lead into the *pradakṣiṇā* while the three front ones give access to the *navaraṅga* hall. Each door has supporting *dvārapālakas* two of which are Śaiva, two Śākta and two Vaiṣṇava.

The building is peculiar in not having either a *mukhamanṭapa* or a porch.

The *navaraṅga* is a structure having twelve highly ornate pillars of the Draviḍian type. Each pillar has an ornate base, a square shaft with numerous carvings on the cubical mouldings and mango drop pendent brackets on the back sides and a large bracket group on the front side. Each of these groups has smaller groups like an elephant with upraised trunk at bottom, a large rearing lion with a heroic rider in the middle and a heavy projecting bracket of elephants, lions and *śarabhas* above. The whole pillar is generally a highly ornate piece, perhaps too heavy in its brackets. On the back sides each pillar has an ornamental pilaster rising out of a *kalaśa*; and each bears the image of a sign of the Zodiac after which it is called. It is said that sun light falls in the early mornings upon the Ram pillar during the month of Ares and on the Bull pillar in the next month and so on. Numerous minor points call for remarks. The elephants have chain accoutrements. The lions have large stone balls in their mouths and these can be rolled, though they cannot be taken out. The bridles of the lions are held by riders wearing conical

kirīṭas or round-shaped turbans and holding either weapons or flowers or with upraised hands.

The central ceiling of the navaraṅga is more than sixteen feet high and this result is achieved by a corbelled construction, the weight being poised upon the very heavy brackets. The central ceiling has a fine design with a padma in its dome and a large pendant, the chief ornamentation of which are birds pecking at the bud in an upside down posture.

At the back of the navaraṅga there are three doors leading into the pradakṣhiṇa, the main door having two Śaiva dvārapālas. The pradakṣhiṇa is a narrow passage, about 4½ feet wide, which goes round the sukhānāsi and garbhagṛiha. In this pradakṣhiṇa, facing south, west and north are three niches having respectively Brahma, Viṣṇu and Mahēśvara. The sukhānāsi doorway leads into the sukhānāsi which leads on to the garbhagṛiha. In here is a large pedestal with a high līṅga known as the Vidyāśaṅkara līṅga. The five gods of the five cells around the garbhagṛiha are, from the south-east, in order, Vidyā-Gaṇapati, Brahma, Viṣṇu, Mahēśvara and Durgā. The sukhānāsi doorway is supported by Nandikēśvara on the south and Bhṛṅgi on the north. The former has four hands (abhaya, trisūla, daṁṣṭra, and gadā with a serpent mounted on it). The face is that of a monkey with phālākṣha.

The image of Vidyā-Gaṇapati very much resembles a Hoysala one, but appears to be of granite.

Brahma is four-headed, the three front ones being beardless and the back head being bearded. Sarasvatī is on his thigh with rosary, padma padma, and dāna in her hands, and swan on pedestal.

Lakṣmīnārāyaṇa with four hands: abhaya, chakra, śaṅkha and round Lakṣmī. On the pedestal is Garuḍa. There are no avatāras carved on the tōraṇa.

Umā-Mahēśvara with four hands: abhaya, paraśu, mṛiga, and round consort Bull on pedestal.

Eight-handed Durgā as Mahishāsura-mardīnī on lion pedestal.

The figure of Kāla-Bhairava is also in the same cell. Both are small images.

Chalukyan.—The apsidal ends, the indented corners, the absence of mukha-maṇṭapa, the plinth or platform for pradakṣhiṇā, the friezes

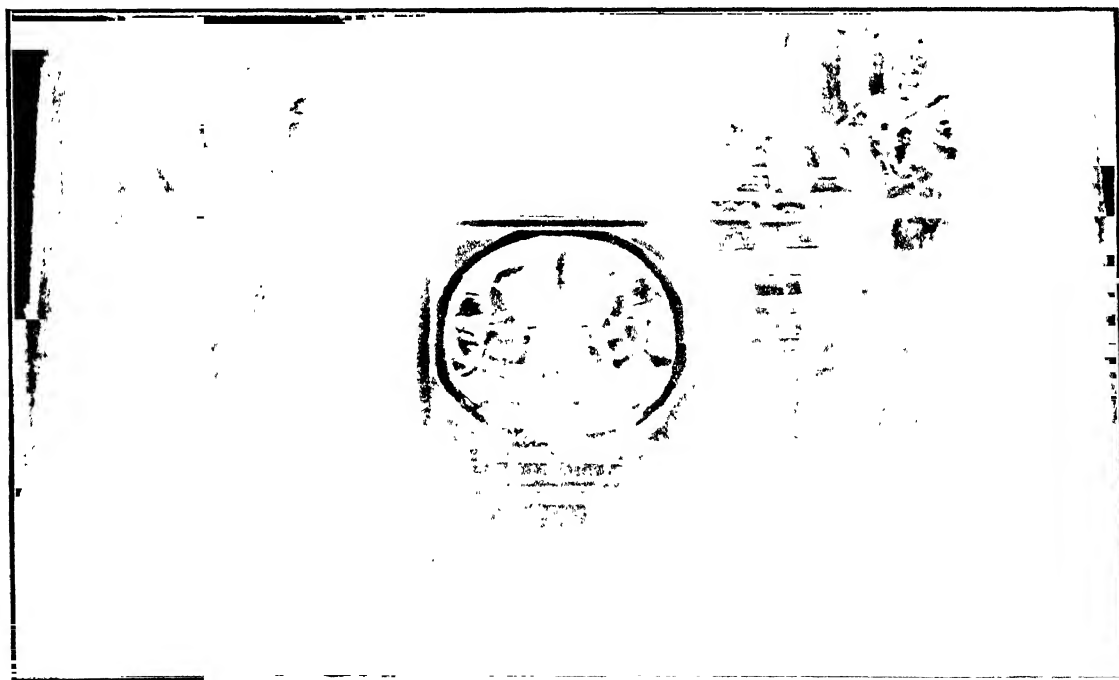
Chalukyan, Dravidian and Indo-Aryan elements in the Vidyasankara temple.

of horses, elephants, lions, etc., carved on the basement, the pilasters, niches and large images of the upper wall, the double roof, the stone tower of the stepped pyramid type with its frontal projection and the general impression of the whole structure are Chālukyan features.

Dravidian.—The inner pradakṣhiṇā around the garbhagṛiha, the designs of the balustrades supporting the steps, the rope-shaped cornice, the three storeys of the main tower, the metallic finials on the top, the drapery of the dvārapālas and other



1. GODDESS SAVITRI (p. 30).



2. CHANDRAMANDALA (p. 31).

images, the breast bands of the female images, the great pillars of the navaraṅga with their heavy brackets of elephants trodden upon by rearing and ridden lions, the use of granite instead of soapstone and the general absence of round pillars, pilasters, etc., are Draviḍian features.

Indo-Āryan.—The tower with its curvilinear suggestion and the doorway reached by high flights of steps and the low pyramidical top of the ~~navaraṅga~~ are suggestive of Indo-Āryan features.

There is an intentional mixture of styles. But the external aspect of the building is more Chālukyan and the internal aspect more Draviḍian.

JANĀRDANA TEMPLE.

The small temple of Janārdana directly to the north of the Vidyāśankara temple appears to have been constructed in the reign of Bukka or Harihara before 1386 A.D. It has a garbhagriha, a sukhānāsi, a small navaraṅga and porch flanked by a Garuḍa shrine on the north and Hanumān shrine on the south. The pillars have sixteen-fluted shafts connecting two cubical mouldings with wheel-shaped top moulding. The roof is peculiar in that its side aṅkaṇas are sloping out as in the Pārśvanātha basti at Halebīḍ. There is nothing architecturally remarkable about the temple. The frontal porch is of three aṅkaṇas.

Behind the Vidyāśankara temple are seven other smaller temples in which are enshrined liṅgas in commemoration of the earlier gurus of the Śringeri matt. They are not architecturally important and their pillars are imitations of those of the Janārdana temple. They are mostly of the 16th and 17th centuries. Their towers are often of the stepped pyramid kind with projections over the sukhānāsi.

Other temples.

ŚĀRADĀ TEMPLE.

The chief deity worshipped in Śringeri is Śāradā, the goddess of learning. There was a small temple for her to the north of the Vidyāśankara temple. This was replaced in recent years by a large stone structure which was commenced in 1906 and completed in 1915. Since the Mysore Palace was being finished, its sculptors and architects were brought over to Śringeri to work at this building. Many of them were Tanjore men trained in the Madras School of Arts and a few were from Bombay and Rajaputana.

The plan is an adaptation of a Draviḍian temple, the main changes being the covering of the prākāra courtyard and an open raṅgamaṇṭapa. The temple now has a small shrine of polished black basalt or *Turuvekere-kallu* similar to the material

of the pillars of Hyder Ali's tomb at Seringapatam. The rest of the structure is of fine grained granite (obtained from a quarry a few miles away from Śringeri). There is a narrow open *pradakṣiṇā* around the main shrine which is extended eastward to form the *raṅgamaṇṭapa* (Pl. XVII, 3). Outside this *maṇṭapa* is the *prākāra* courtyard surrounded by a pillared verandah which develops in the east to a *mukhamaṇṭapa* with a *pātālāṅkaṇa* near the doorway. The width of the central aisle is about 20 feet and is very impressive. To the east of the main doorway is a small porch.

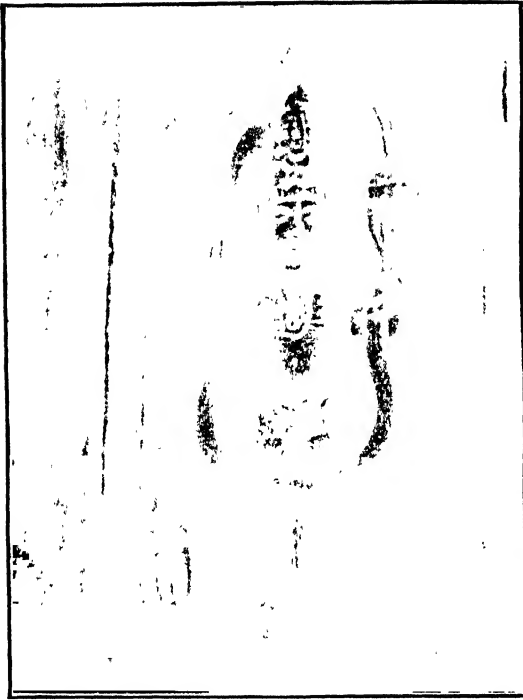
This porch is a Draviḍian structure and the *mukhamaṇṭapa* is also similar in character. It consists of composite Draviḍian pillars with three sets of brackets, the lowest being floral of the Greek pattern, the second a lion bracket, and the third one, a *makara* with pendent mango buds. Some of these have pecking parrots in an upside down posture. The pillars are interestingly designed, the brackets being generally in imitation of those of the *navaraṅga* of the *Vidyāśaṅkara* temple.

The pillars of the *prākāra* verandahs are Draviḍian and less ornate.

But all the skill of the modern sculptor has been lavished upon eight of the ten pillars of the *raṅgamaṇṭapa*, the easternmost pair of these having *relievo* sculptures, newly six feet high, of *Pārvatī* (south—*abhaya*, deer, *ḍamaruga* with cobra and *dāna*) and a goddess (*abhaya*, mounted rosary, *padma* and *dāna* on the north). The westernmost pillars have female *dvārapālikās*. On the pair next to them on the east are rearing lion brackets. But of the second pair from the east, expected to be the finest, the north pillar has a figure of *Mahishāsuramardinī* with the head of a buffalo on the pedestal and the figure of a lion behind the standing goddess. The goddess herself has eight hands (*abhaya*, dagger, arrow, *chakra*, *śaṅkha*, bow, buckler and *kaṭihasta*). The details are carefully carved but the image is sadly lacking in proportion, the body being too broad, the head too large and the legs too short for the size. The grandest sculpture is that of *Rājarājēśvarī* on the corresponding pillar to the south. She is seated in *sukhāsana*, wears a crescent-bearing crown and several garments some of which have rose flowers. Her four hands have spear (?), combined goad and mace, sugarcane stalk and a modern adaptation of the *pāśa*. Over her head is a *Gandharva* lady whose face, limbs and wings, bare breasts, loose nipples and the laurel leaves and flowers held in her hand declare her to be a European intruder in what is expected to be an atmosphere of Indian spiritualism. The goddess below her right elbow has an imitation of a gorgon's head.

The main shrine is comparatively less ornamental. Its wall has octagonal pilasters with occasional round pilasters and mango drop brackets. The surface is well polished and on the basement cornices are uncarved outlines of imitation *kīrtimukhas*.

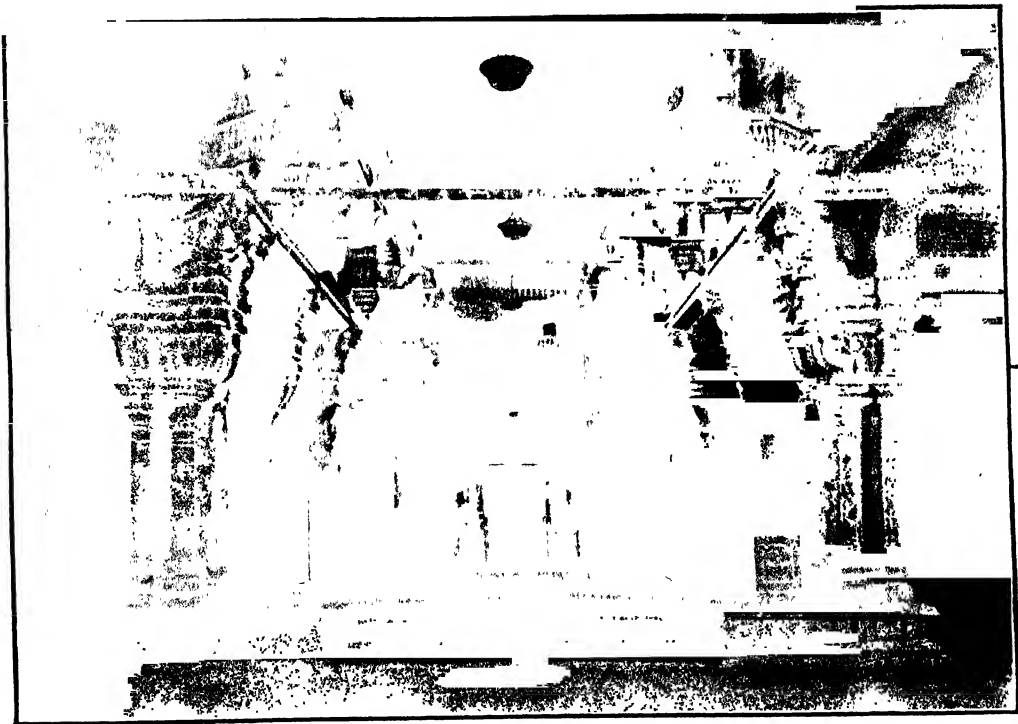
For a description of the main image see Mysore Archæological Report for 1916, page 15.



1. VIDYASANKARA TEMPLE, SRINGERI—MRITYU
(p. 29).



2. FORT, MANJARABAD—GATE (p. 16).



3. SARADA TEMPLE, SRINGERI—INTERIOR VIEW (p. 36).

On the whole this temple is a curious mixture of European elements with what are expected to be Dravidian architecture and sculpture. For the lay public it has a great impressiveness. But the artist and especially a student of sculpture cannot help feeling disappointed. Few of the imitations of ancient sculptures here have risen to the standard of the grace and the loveliness of a single Hoysala image. The Indian form is there often; but the spirit of the Indian art is conspicuously absent.

AGUMBE.

GÖPĀLAKRISHṆA TEMPLE.

The temple of Gōpālakṛishṇa which has two modern courtyards, is one of granite with a garbhagriha, a pradakshinā, and a navaraṅga of four pillars. The porch is a recent addition of inferior quality. Excluding the porch, the general plan of the building is a perfect oblong, the length being twice the breadth. A sloping set of slabs forms the eaves, while the tower is of the stepped pyramid kind. A flight of four steps flanked by lion heads leads up to the main door which is guarded by two Vaishṇava dvārapālas with cobras entwining the maces and wearing tiaras of the stepped kind. A Gajalakshmi is found on the panel above the lintel and further, on the beam, is a monkey in an obscene attitude.

The navaraṅga has a large central square. The pillars are square in shape with sixteen-fluted shafts and cubical mouldings wearing human, bird and other ornamental designs with a wheel-shaped moulding near the top. The central ceiling is flat and has a fine relieve padma. There is nothing remarkable in the pradakshinā which is about two feet wide only.

The chief object of interest in the temple is the fine image of Vēṇugōpāla of dark stone carved in imitation of Hoysala sculpture (Pl. XII, 3). The god is four-handed holding chakra and śankha in the back hands and playing on a flute with the front hands. He wears a variety of garlands and other ornaments, a stepped tiara, waist bands with hangings, anklets, wristlets, etc. Behind him a seven-hooded cobra raises its hoods, each head bearing a vīrarōkhā and a crest jewel, and above it there is a lion head under a conventionalised but finely designed tamāla tree. The god wears shorts and a cloth girdle also. On both sides of him and intently listening, stand groups of animals among which may be distinguished cows, deer, buffaloes, stags, lions, tigers, elephants, cobras and cowherds. To his right and left stand his two-handed consorts, wearing breast bands, kirīṭas, etc. Two pilasters of the indented square kind support the tōraṇa arch whose creeper scroll has in the convolutions the ten avatāras, viz., anthropoid Matsya, anthropoid Kūrma, animal Varāha, seated Narasimha, seated Vāmana, seated Paraśurāma, seated Śrī Rāma, seated Halāyudha, baby Kṛishṇa on all fours, and seated Kalki with the head

of a horse. On the outer edges of the arch are two pecking birds with straight beaks and longish tails—not parrots. The whole is of a single piece of stone about 5½ feet high and is placed upon a granite Garuḍa pedestal. The face has a pointed nose and an archaic smile, conventionalised eyebrows, large prominent eyes and *ṭira-rēkhā*. Though the face does not have the characteristic beauty of Hoysala images, the piece is ~~worked~~ up in every detail including the finger nails and is a very faithful imitation of Hoysala work. It may perhaps be safely attributed to the earlier part of the Vijayanagar period when Hoysala art was yet living, though in a declining condition. The figure is well proportioned and is a remarkable piece when we consider that it was produced in the Vijayanagar period.

MELIGE.

ANANTANĀTHA BASTI.¹

Mēlige is now an insignificant village six miles to the south-east of Tīrthahallī. It has a temple of Venkatarāmaṇa and a Jain Basti dedicated to Anantanāthasvāmi. According to the inscription in its mukhamanṭapa, the latter was rebuilt in stone about 1608 A.D., so that we are definite about the date of its architectural features. This fact would help us to date the style generally prevalent in the Malnāḍ and assign it to the Keladi period.

The basti is entered by the side of a mānastambha through an upparige or *dvāramanṭapa* and the main structure consists of a straight-sided oblong structure with a wide garbhagriha, a wide sukhauāsi, a navaraṅga of nine squares, and an open mukhamanṭapa, also of nine squares. To this has been added a porch of four pillars, which is reached by a flight of steps flanked by spiral design.

The pillars of the temple are generally square bottomed and tapering with sixteen flutings, those of the porch having straight-sided shafts and the others with the pot and other mouldings. All of them have the wheel moulding and the front pillars of the mukhamanṭapa have brackets of rearing lions treading on elephants. The mukhamanṭapa pillars have varied relievo carvings like trunked horse-headed swans, seated deities, etc.

The ceilings are shallow domes of the lotus design. The bud of the mukhamanṭapa ceiling has transversely carved lines meeting at the point. A doorway defended by two dvārapālas and having a Jaina figure on the lintel leads into a comparatively plain navaraṅga.

The sukhauāsi and garbhagriha are almost bare and on a vacant pedestal in the latter once sat the image of Anantanātha, which has now disappeared.

¹ Briefly described in M. A. R. 1929, p. 5

Among the ornamental designs used in the temple, particularly for rosettes, are varied śrī-chakra designs and wheel-form lotuses.

The eaves are formed of very large flat slabs placed slopingly, the joints being guarded by tile-shaped protectors of stone.

The tower is a stepped pyramid of dentil cornices with the usual tall neck and small head of stone on which is a stone kalāśa.

The dvāramaṇṭapa has a verandah inside and a porch outside. But this mahādvāra which is a comparatively small one has a pointed mihrab-like arch showing Moslem influence. In the cubical base of either of the pillars of the front porch leading to the mahādvāra are carved *nāgabandhas* as at Chunchankatte. The parapet walls above the mahādvāra have corner minarets and trefoil battlements as in Moslem mosques.

At the south-west end of the courtyard behind the temple stands a small maṇṭapa housing a two-handed god (abhaya and gadā). A similar pavilion on the north-west has a finely worked four-handed image of Indra standing on an elephant joining his front hands and holding up in his back hands a large padma.

The finest architectural piece in the temple is the mānastambha in front. It stands on a platform formed of four different tiers, which together rise to a height of about nine feet; and it has a square base developing into an octagon, all the faces of which are carved over with relievo figures and designs. From the octagon rises a long sixteen-sided shaft bearing a pot-shaped moulding covered by finely ornamented wheel-bearing lion brackets which are upholding a padma whose fringes have knot drops. On the padma is a platform above which there is a miniature shrine with pointed arch doorways, step pyramid tower and a square stone śikhara. At each corner of the platform is a miniature niche with a similar doorway, tower, head and finial. This little shrine is magnificently worked and beautifully poised on the top of the pillar which itself rises grandly out of its majestic platform. Under each of the four arches of the tower stands a naked Jaina image. This pillar is perhaps the best old pillar in the Mysore State, surpassing in design even the famous pillar standing on the Chandragiri hill of Śravaṇabelagoḷa. This pillar has been copied with modifications in the memorial pillar set up recently at Krishnarājanagar or New Yedatore.

The building needs to be kept clean and the compound cleared of creepers. A small allowance of Rs. 2 may be given to some person definitely entrusted with this task, or a Jain deity may be installed and a family entrusted with the maintenance of the temple. A better view of the mānastambha can be obtained if the compound is extended by 20 yards more or lowered by about three feet.

VENKAṬARAMAṆA TEMPLE.

The Venkaṭaramaṇa temple in the heart of the village of Mōḷige is a structure of the 17th century and of granite having a garbhagṛiha, a navaraṅga and a front porch with pillars as in the Basti. The tower is a stepped pyramid as in the other temple. The image of Venkaṭēśa is of black stone as at Āgumbe, and the same style is continued here.

CHAUKI-HONḌA.

The Chauki-honḍa pond, also called Dēvagaṅgā, is very well supplied with water by five wells, of which three are visible and two buried. Near the pond was secured a small Jaina image of pot-stone, which, presumably, belongs to the Basti of the village.

HUMCHA.

THE BASTIS.

In the compound of the Pārśvanātha Basti is also the Padmāvatī Basti. Both of these appear to have been rebuilt of granite in the Keladi style, a few materials of older Hoysaḷa and Chālukyan temples, particularly pillars and a fine tōraṇa doorway being used. The four-pillared pavilion in front of the Pārśvanātha Basti is the oldest structure in the place. In front of it is the tōraṇa with a fine lintel.

In the compound are numerous images of which three—a pair of dvārapālas and a lion—date from the 11th century or even earlier.

The Pañchakūṭa Basti is an important Jain temple constructed in the Chālukyan style in the 10th or 11th century A.D. Of this old Basti now remain the fine Mānastambha, the tōraṇa doorway, the colossal dvārapālas and a few of the sacred images. To the Hoysaḷa period appear to belong the porch-maṇṭapa, a large number of the mukhamāṇṭapa pillars and some of the images, particularly the Yakshīs, Padmāvatī and Kūshmāṇḍinī. The rest of the temple appears to have been rebuilt of granite about 25 years ago. This new work is plain. But the older pieces are very artistic.

The pillar, the porch-maṇṭapa, the Chālukyan tōraṇa and the images inside deserve protection and conservation.

NAGAR.

DĒVAGAṆGĀ PONDS.*

Nagar or Bednore was the last capital of the Kelādi dynasty and was a very prosperous place in the 18th century until it was captured by Hyder in 1763 A.D. The chiefs appear to have lived in considerable comfort and luxury and one of their achievements in this direction was the selection of a little natural stream flowing down from the horse-shoe-shaped valley about a mile to the north of Bednore and a construction of a number of tanks and wells in a large courtyard of about 285' × 98' to which flights of steps lead down from the east and from the west. At the north end of the court is the largest of the tanks (Pl. XIV, 2) which is about 83' × 58'. It is only about 5' deep, the water being about 10' only, the sides being stone built and the bottom paved with stones. From the north end a narrow bridge leads to a low platform which offers a fine seat during the cool hours and perhaps a jumping platform when the sun is warm. The tank has plenty of fish of various kinds. A stone drain leads the water southward to a second tank which has a square bottom. This and the other tanks of the place are all small ones. Between the first and the second tanks are stone pillars which were perhaps meant to receive covering of cloth or of green leaves. Including the largest there are seven of these tanks, two of which have peculiarly shaped bottoms, one having the padma shape and the other a star shape. At the south end is a bathing place paved with stones.

The western flight of steps leads up from the courtyard to a small liṅga shrine round which there is an oblong basement of what must have been a building with an open inner yard. Probably here were the living rooms or the kitchen, etc.

The Dēvagaṇgā ponds are situated in a charming locality and were once the sporting ground of royal families. They are now preserved by the Mysore Government as Protected Monuments.

Near the south-west corner there is a small square depression in the masonry from which a concealed drain leads the water out of the courtyard. The inlet and outlet are both to be repaired.

Conservation.

The Mysore Palace are paying the caretaker, Rs. 7 a month through the Revenue authorities. He is keeping the place neat and clean with a small flower garden. The whole area may be cement-pointed. The water should be drained off and the place cleaned. Worship may be arranged at the temple. The fountain should be examined by the P.W.D.

FORT.

(Pl. XVIII, 1)

The Fort of Śivappanāyaka is entered by a gateway (Pl. XVIII, 2) supported by two round bastions and having a sally port on the left side. By the side of the

sally port is the design of a Draviḍian tower with seven kalāṣas. Opposite to the tower is a niche.

On the inside, one of the pillars of the high jagalis on either side contains, in high relief, the figure of Hanumān sitting on his tail with his right fore-finger lifted up as if in warning.

The courtyard inside shows signs of a former guard room with another short wall inside. The path passes through another wall just on the east taking a 'Z' shape.

The outer wall is well supplied with a high parapet of laterite blocks having musket holes and cannon mouths at the corners.

A little further up is a very large well divided into compartments provided with flights of laterite steps. There appears to have been formerly a water lift perhaps for storing water further up and supplying it through a drain. The arrangement resembles that in the old fort at Ikkēri.

The third inner wall is now entered by a breach. At some distance is lying a mutilated stone elephant, well caparisoned.

Inside the third wall is a large open court, facing which is a terrace overlooking the west. Here appears to have stood the fort palace or citadel of Śivappanāyaka with an octagonal well (3 feet in width) a little distance from it. There are two stone tablets set up here. The smaller one has the words :

“ This tablet
Marks the site
of the Palace
of
Sivappa Naik
Chief of Bednur
1648-1660.”

The larger one which evidently has been set up recently bears the words :

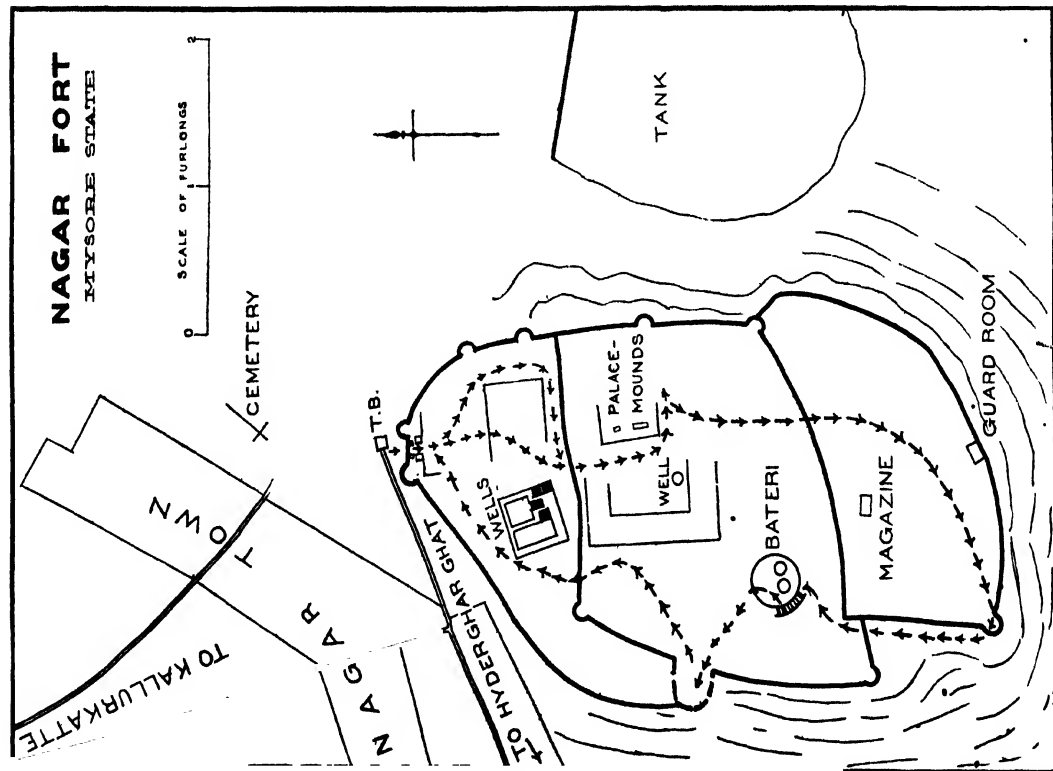
“ This is the site of Durbar Hall
of Sivappa and his successors 1649-1763.”

This tablet is in the wrong position. It ought to be removed and set up on the Palace site to the north of the fort.

Between the first wall and the second on the south-west side is a powder magazine, with the roof and walls ruined. Some distance from it is another round bastion in the first wall.

Following up the line of this wall we ascend a flight of steps and reach another bastion to the north of which is the batēri which served the purpose also of an observatory. A broken cannon is lying on the top of the batēri.

On the north-west are two more bastions provided with bay windows on all the sides, some of them having pillars with lion brackets. The middle bay window of

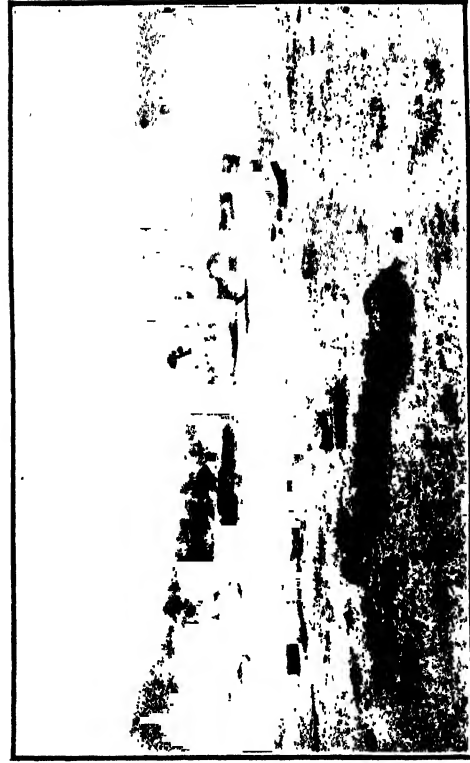


1. (p. 41).

Mysore Archaeological Survey.



2. FORT, NAGAR—GATEWAY (p. 41).



3. PALACE OF SIVAPPA NAIK, NAGAR (p. 43).

the first bastion on this side is directly opposite the Nīlakaṇṭhēśvara temple so that it was possible for the inmates of the palace to obtain a good view of the procession of the image.

Further up on the extreme north-west of the fort wall is carved the relief figure of Haṇumān with lifted tail.

On the whole there are about nine bastions, and a moat runs all round.

THE TEMPLES.

There are about four temples in Nagar which are all of the Nāyak period and subsequent times. The Nīlakaṇṭhēśvara temple is typical **Nīlakanthesvara Temple.** of Malnād architecture in that it has two high jagalis in front and has a garbhagṛiha, a wide sukhānāsi and a wide navaraṅga. The garbhagṛiha only is of stone and the tower is quite like a Moslem dome, the only difference being that in the place of the minarets at the four corners are kalaśas. The ceiling of the garbhagṛiha is square with a padma medallion.

There is a black stone (*Turuvekere-kallu*) bull in the navaraṅga, well-carved, though out of proportions.

The goddess' shrine has an image of Pārvatī rudely executed and reminds us of the Apīta-Kuchāmbā and Girijāmbā images at Nandi.

The Āṇjanēya temple is now almost gone excepting for the existence of the high platform and the two stone elephants which flank **Anjaneya Temple.** either side of the flight of steps. These latter are of good workmanship.

The Guḍḍe-Veṅkaṭaramaṇa temple is typically a structure of the Keḷadi type and consists of a garbhagṛiha and mukhamanṭapa only. **Guḍde-Venkataramana Temple.** The outer walls and basement cornices have, here and there, figure sculptures, while the garbhagṛiha outer wall has a horizontal band as at Dēvavṛinda and elsewhere. The garbhagṛiha doorway, however, is old and of the Hoysala type. Very likely, it has been brought from elsewhere. There are two big metallic bells; one of which is from Amsterdam (1713 A.D.) and originally belonged to a Roman Catholic Church of the place.

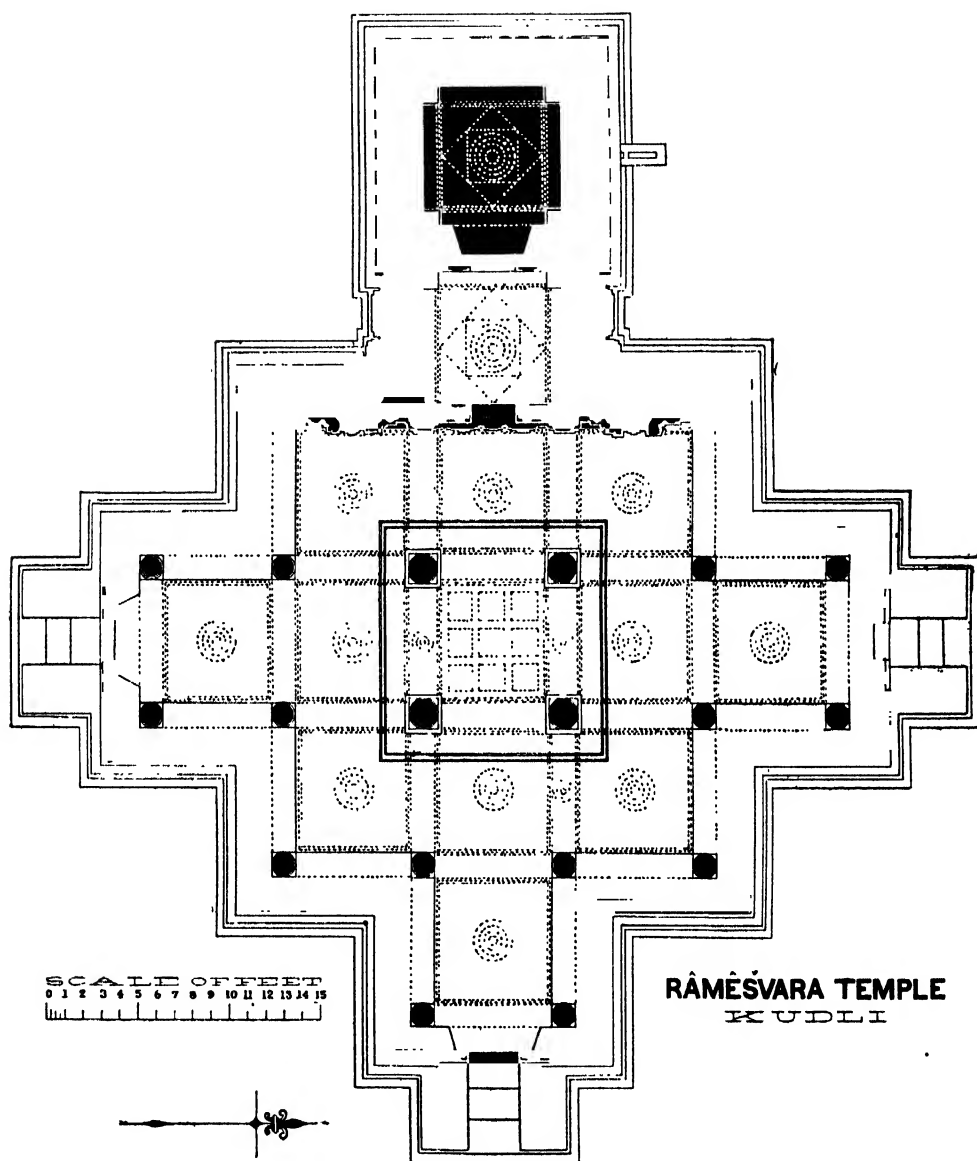
A look at these temples shows that the Keḷadi style of architecture was greatly influenced by Moslem designs.

PALACE OF ŚIVAPPANĀYAKA.

(Pl. XVIII, 3)

Directly to the north of the fort, facing south-west is a large compound in which stand the ruins of the Palace of Śivappanāyaka and his successors.

It appears to have been in a good enough condition at the commencement of the 19th century when the English garrison stationed in the place commenced to use its central hall as a Catholic Church, arranging in the form of an altar some of the slabs and pillar bases collected from the neighbourhood. The church was in use for a few years until the garrison was removed. Some of the soldiers and others who died during this period were buried at the back of the compound where the kitchen, etc., probably stood. In course of time the church also fell into disuse and became ruined completely. For the spiritual needs of about ten Catholic families of the place and of a total of about thirty Catholic families in the whole neighbourhood, a thatched hut was put up in the south-west corner. In 1924 the question of conserving Śivappanāyaka's Palace site was moved by the Revenue authorities and in 1926 the Director of Archæology inspected the place and made a report proposing that the thatched hut serving as a church should be removed from the compound, etc. This was supported by subsequent officers but opposed by the Lord Bishop of Mysore who declined to remove the thatched church. Thereupon, in 1928, the Director of Archæology proposed that the portion forming the thatched church should be walled off, that a separate access from the north be given to the cemetery, that further burials therein should be stopped, that the rest of the ruins should be taken over by Government, that a tablet be put up and that the question of a future excavation of the place be considered. Government Orders on the subject were issued in 1934 by which time the church authorities replaced the thatched hut with a masonry building covered by Mangalore tiles and removed most of the walls and a large number of pillars, paving slabs, etc., in an attempt to destroy the evidence of the existence of the old Palace and to collect materials for constructing a large church exactly on the site of Śivappanāyaka's Durbar hall. Further in putting up the new tablet which cost Government Rs. 150, the overseer appears to have been frightened by the church authorities and to have put it up as a duplicate tablet on the palace site on the hill fort instead of in the larger palace site where it was intended to be put up. The Catholic authorities have attempted to create a *fait accompli* and to remove all traces of the famous palace, and they have excavated the ground in numerous places ostensibly for collecting building materials, but really thereby to destroy what remained of the ruins. Since at present there is no church except in the south-west corner, the Church authorities should be definitely prevented from all interference with the ruins. The portion containing the gabled church should be walled off with a separate entrance from the road. The portion where the cemeteries exist may be given a separate entrance from the east. The church authorities have disregarded the Government Order about the stoppage of burials in the place, the last burial being in December 1935. The tablet should be removed from the hill and set up in the raised floor of the central hall of the palace ruins. The church authorities may be forbidden from using the materials belonging



(P. 45.)

to the palace, old or newly excavated. The question of excavating the area may be considered. Since Bednore was the richest city of the Deccan in its time, it is a place likely to yield treasure trove even. Immediate action is necessary since the church authorities are slyly active.

KUDLI.

Nine miles to the north-east of Shimoga, at the confluence of the rivers Tungā and Bhadrā on the narrow tongue of land and its north end, is the village of Kūdli. At the north end of this village stand two old temples of the Hoysaḷa period, the Rāmēśvara and the Narasimha.

RĀMĒŚVARA TEMPLE.

The Rāmēśvara temple has been disturbed by repairers. It has a garbhagṛiha, a sukhanāsi, a navaraṅga of nine aṅkaṇas with extension aṅkaṇas on the east, north and south, and three doorways (Pl. XIX). There is no other porch or maṇṭapa. The outside of the temple is rather plain, neither the basement cornices, nor the pilasters outside the walls having any sculptures (Pl. XX, 3). The stone tower has a round stone finial and a frontal projection with a well preserved Śaḷa group.

There is no platform or plinth below the basement. By the side of each navaraṅga doorway formerly appears to have stood supporting elephants of which only the eastern door has its pair.

Inside the navaraṅga, which is closed, a stone bench runs on all sides. Of the 18 pillars, 16 are of the round lathe-turned type, while two only are cylindrical and sixteen-fluted. The ceilings are also plain and each square has a padma rosette, while the central ceiling which is flat has in its nine panels Gajāsuramardana surrounded by the Dikpālakas. At the back of the navaraṅga are two niches for Gaṇeśa and Mahishāsuramardinī with two other finely designed niches now covered with a thick coat of chunām. In the navaraṅga are also kept a Basava and a Vīrabhadra and Bhairava which are not remarkable. The perforated screen jambs of some other temple are also used in front of the image of Mahishāsuramardinī.

The sukhanāsi doorway is supported by perforated screens and a Gajalakshmi lintel. Another doorway with also Gajalakshmi on the lintel has on a pīṭha a small liṅga known as the Rāmēśvara-liṅga.

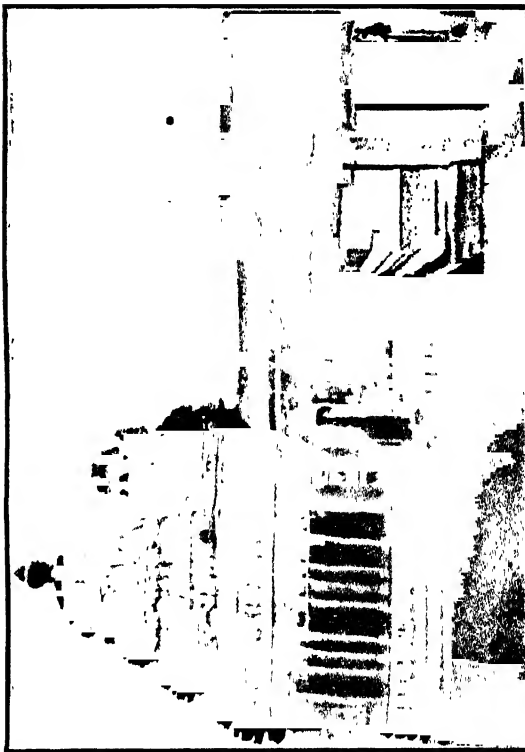
The roof of the temple is cracked and the slabs of the walls have crevices. The roof needs to be remade and the walls and floor cement-pointed. A door may be provided for the north doorway and the payless priest may be given back his salary and emoluments.

NARASIMHA TEMPLE.

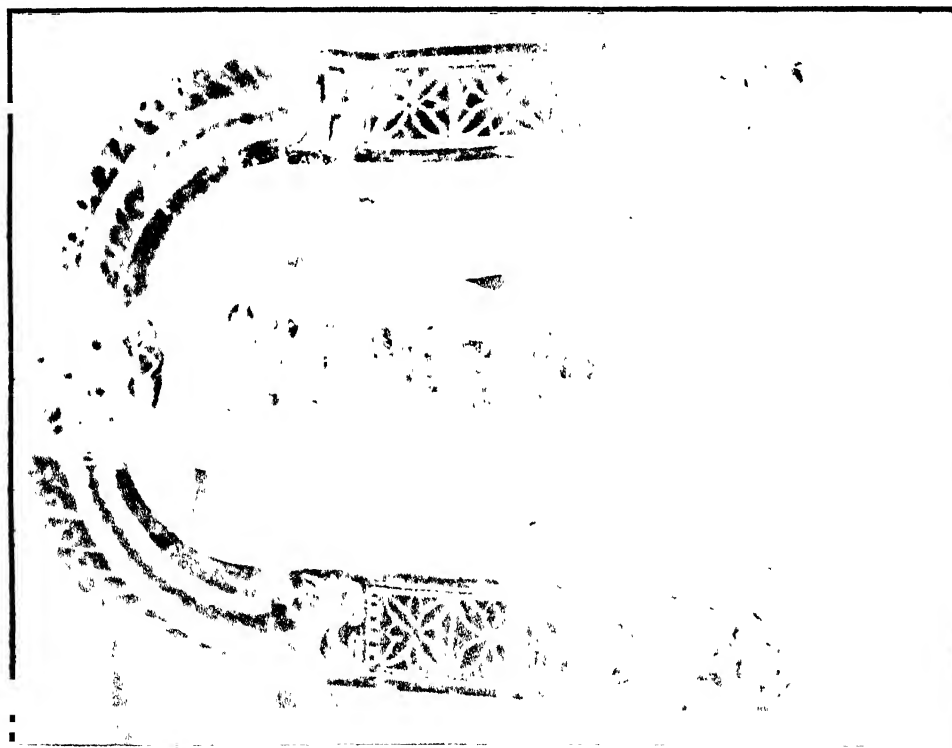
The Narasimha temple (Pl. XX, 2) which is only about 20 feet away to the south-west is also about the same dimensions and plan with no doorway to the north. Its walls and pillars are more ornate, the former having turrets and *tōraṇas* and the latter beaded pendants. But since in the late Vijayanagar period the structure appears to have been carelessly rebuilt, the stones are in a few places irregular. The ceilings are plain except the central one which bears a fine large *padma*. The perforated screen doorways of the *navaraṅga* and the *garbhagṛīha* have nothing remarkable about them. Only the image is noteworthy (Pl. XX, 1). It is a wax-covered stone image (about 3' in height) of Chintāmaṇi-Narasimha, the god sitting in *virāṣana* and holding in his right hand a small bowl. He has two hands thus disposed: the right one holding *chintāmaṇi* and the left one placed on thigh. The image is a rare icon and appears to date from a period much earlier than the Hoysaḷas. On the god's head is the mark of Prahlāda's hand. The *utsavamūrti* is Venkaṭeṣa (*abhaya*, *chakra*, *śankha*, *kaṭihasta*).



2. NARASIMHA TEMPLE, KUDLI—SOUTH-EAST VIEW (p. 46).



3. RAMESVARA TEMPLE, KUDLI—SOUTH VIEW (p. 45).



1. NARASIMHA TEMPLE, KUDLI—CHINTAMANI NARASIMHA (p. 46).

PART III—NUMISMATICS.

PUNCH MARKED COINS.

(Pl. XXI.)

• In the collection of the Mysore Government, there are 14 coins of the punch marked class to which are added five coins presented recently to the Archæological Department by Messrs. Rao's Circars' Trading Company of Madras.

Among the former many are either rectangular or almost square, only three being of round shape. They are all of silver and though, according to Smith¹ and other numismatists, the full normal weight of the punch marked coins has been said to be about 58 grains or 32 *ratīs*, the lowest weight among these specimens of what we may suggest as one Purana is about 43 grains, while the greatest weight is about 52 grains. There is only one specimen weighing about 28·4 grains which is tentatively taken to be a half-purana. Similarly only one specimen weighing about 12 grains is taken to be a quarter-purana. But one thing may be noticed regarding the weight of these coins, *i.e.*, they are not uniform—which may be due to the fact that some of them are very much worn out or that no hard and fast rule was followed in this respect. Or it may even be that the metal itself contains in each case different proportions of silver.

Three out of these fourteen coins have blank reverse; five have only one mark each on the reverse and the others, two or more. Coin No. 4 has as many as seven marks on the reverse. All the coins have on the obverse several marks ranging from 4 to 7. The same mark appears twice or thrice in two or three cases. The Sun, Chaitya, Bull and Troy marks are very common; particularly the Sun mark appears on every coin invariably. Among the animals figured on the coins, the Bull is very common. Other animals are the Elephant unmistakably and the Lion and Horse somewhat doubtfully. The fish, whale and centipede are also doubtful but the Cobra with the raised hood cannot be mistaken. The peacock mark is very significant and another mark identified as centaur on coin No. 4 is, however, doubtful. Floral and geometric designs are usual on the punch marked coins, as are the Caduceus and the Taurine symbols. The Hill, River and Fortress marks perhaps refer to localities in which the coins were issued.

On coin No. 13 the legend read, with hesitation, as *Sa ga pu* is, however, very important. It is in Brāhmi characters and suggests a very ancient date for these coins. Some of the coins bear peacock marks; can these be the issues of the Mauryas? The blank reverse of some of the coins indicates earlier date typologically; but it is possible that the round coins are later in date than the rectangular or square ones.

1. Catalogue of the Coins in the Indian Museum, Vol. I, p. 134.

But the five coins recently acquired for the department bear punch marks with either dotted borders or dots sparsely distributed around the symbols. They are all thin and broad, two of them being oval and round and two square. Their thinness makes them easily distinguishable as belonging to a series different from the usual punch marked coins. Three of them have blank reverse while the reverse of each of the remaining two bears four marks, the maximum number of symbols appearing on the obverse of the whole set being also four. The type to which these finds belong has been described by Mr. T. G. Aravamuthan of the Madras Government Museum¹. Though, at this stage, it would be futile to date these issues, it is suggested, and said to have been agreed to by some of the numismatists, that they are possibly pre-Mauryan². But the thinness of the coins, the degenerate art of the symbols, etc., and some of the highly conventionalised marks appearing on them create a suspicion that they may not be so old as they are thought to be. They have some points in common with the punch marked issues of the Chālukyas and may possibly be intermediate in time between the old puranas and the Chālukyan punch marked coins.

All the nineteen specimens now in the possession of the Archæological Department are described below :—

1. Ag. Shape: Nearly oblong and thick; size: $1.58 \times 1.27 \times .227$ cms.
Wt. 47.8 grains³.

Obverse:—(a) Troy mark. Sphere supporting three arrows crossing behind it, or three Taurine symbols.

(b) Chaitya or Hill mark with a peacock on top.

(c) Sun mark.

(d) Another Chaitya mark; but hill only partially visible, top not clear.

(e) Peculiar mark—Crozier (?)

Reverse:—Not clear. There appears to be a small flower of six petals superimposed on some other mark.

The existence of two 'Hill' marks is noteworthy. If, as Walsh says, the hill with peacock is the symbol of a particular place, why should there be another 'hill' mark without a peacock? Mark (e) on the obverse, if it is a sceptre, may establish the view that punch marked coins were issued by states and not by local bodies.

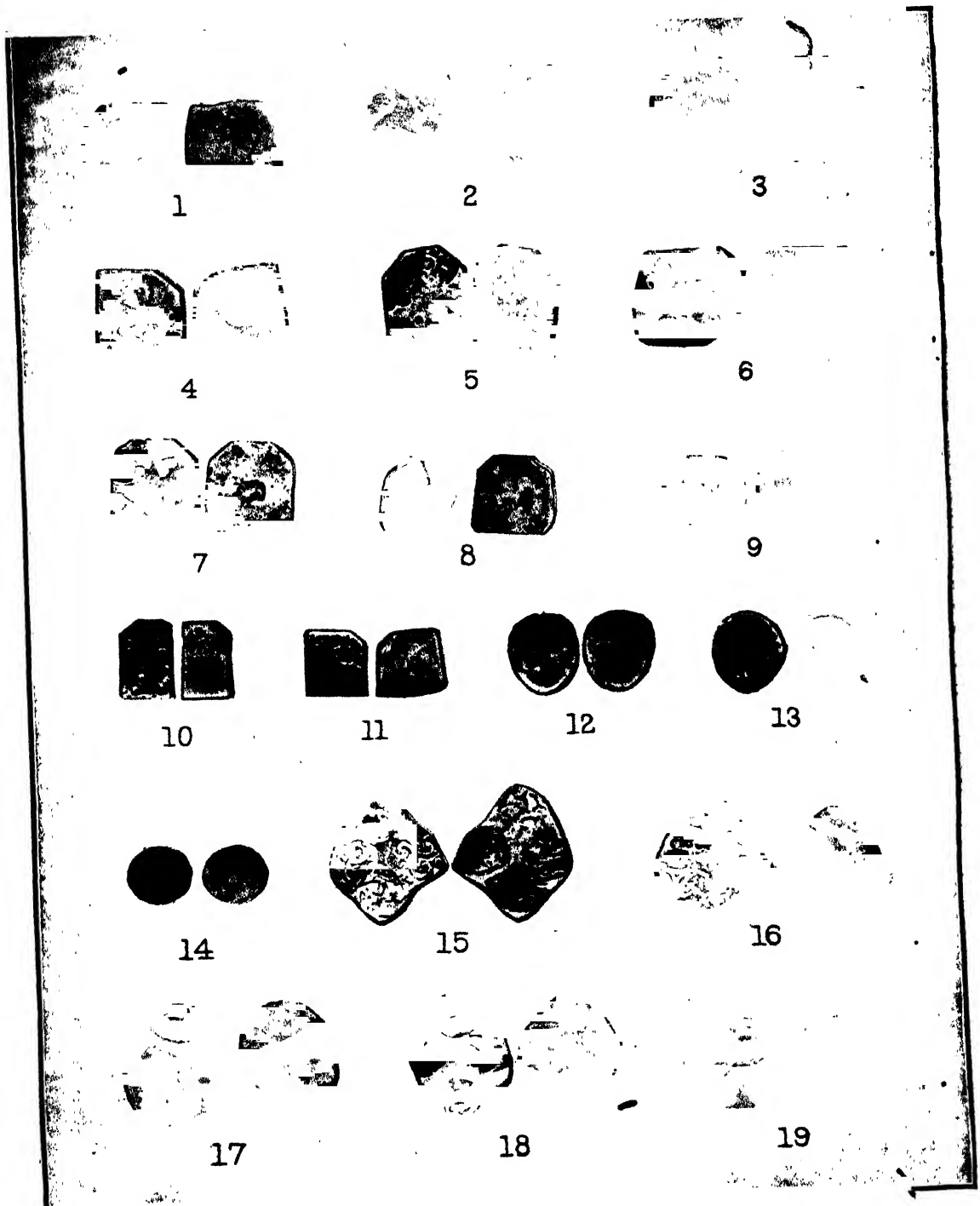
2. Bad Ag.(?) Shape: Trapezium, meant to be square; size: $1.8 \times 1.77 \times .11$ cms.

Wt. 28.4 grains. Half purana (?)

1. A new type of Purana Coins by T. G. Aravamuthan.

2. *Ibid*, Footnote 11.

3. J. B. O. R. S. 1919; S. I. M. C., p. 182.



PUNCH MARKED COINS (p. 47).

Obverse :—(a) Humped bull to right.

(b) Chaitya mark.

(c) Troy mark (?) partially visible.

(d) On top of Chaitya part of some mark, not clear; perhaps recumbent bull.

(e) River mark.

Reverse :—(a) One square within another—Fort.

(b) Head and humped back of bull or cow, only upper part visible.

Square within square may stand for a fortress. The metal is impure as can be seen by the broken edges of the two fragments glued together with paper.

3. Ag. Shape: Nearly square and thin; Size: $1.77 \times 1.62 \times .133$ cms.

Wt. 46.4 grains. One Purana.

Obverse :—(a) Cross with four Taurine symbols;

(b) Troy mark;

(c) Chaitya with elephant to right on top;

(d) Sun mark;

(e) Elephant to right.

Reverse :—(a) Sun mark;

(b) Pellet;

(c) Svastika;

(d) Scroll (?)

(e) Horse (?)

This specimen and coins Nos. 4 to 10 of this series were found by Dr. Edgar Thurston, Superintendent of the Madras Government Museum, in Bimlipatam Taluk, Vizagapatam District. The elephant and horse are symbols of the Hindu army, and the bull is that of Śaivism.

4. Ag. Shape: Nearly square and thin. Size: $1.65 \times 1.56 \times .163$ cms.

Wt. 50.6 grains. One Purana.

Obverse :—(a) Sun mark;

(b) Bull's head to right;

(c) Troy mark;

(d) Peculiar figure resembling centaur (?)

(e) Head of fish or whale;

(f) Another whale (?) doubtfully.

Reverse :—(a) Circle with pellet in centre;

(b) Arc or curved line, possibly part of some big figure—effaced;

(c) Another circle with pellet;

(d) Yet another circle;

(e) Taurine symbol between two horns curved like horse-shoes;

(f) Part of some uncertain mark of which only the crescent or arch is clear;

(g) Another mark—uncertain.

5. Ag. Shape : Nearly square ; Size : $1.83 \times 1.43 \times .178$ cms.

Wt. 51.5 grains. One Purana.

Obverse :—(a) Sun mark ;

(b) Chaitya with couchant bull on top ;

(c) Troy mark ;

(d) Standing bull to right ;

(e) Rude elephant (?)

Reverse :—Part of some mark effaced.

6. Ag. Shape : Oblong ; Size : $1.78 \times 1.67 \times .131$ cms.

Wt. 47.6 grains.

Obverse :—(a) Sun mark ;

(b) Uncertain mark ;

(c) Troy mark ;

(d) Appears to be similar to (c) of coin No. 7 which is identified as a Chaitya ;

(e) Caduceus (?)

Reverse :—Fortress.

7. Ag. Shape : Square ; Size : $1.55 \times 1.49 \times .185$ cms.

Wt. 52.6 grains.

Obverse :—(a) Sun mark ;

(b) Appears to be a crawling cobra with raised hood.

(c) Chaitya (?) with three tall arches ;

(d) Troy mark ;

(e) Lion (?) or horse.

Reverse :—Mark like a centipede (?) or like the tree mark appearing on the coins (Nos. 15 to 19 of this series) newly received from Madras.

8. Ag. Shape : Square ; Size : $1.38 \times 1.34 \times .213$ cms.

Wt. 49.3 grains.

Obverse :—(a) Sun mark ;

(b) Troy mark ;

(c) Tree with railing ;

(d) Chaitya.

Reverse :—Uncertain mark.

9. Ag. Shape : Nearly oblong ; Size : $1.52 \times 1.26 \times .210$ cms.

Wt. 48.4 grains.

Obverse:—(a) Sun mark;
 (b) Flower with six large petals;
 (c) Flower with six small petals;
 (d) Troy mark;
 (e) Bull;
 (f) Caduceus (?)

Reverse:—Mark looking like the Arabic numeral '3'.

10. Ag. Shape: Rectangular and thick; Size: $1.42 \times .91 \times .37$ cms.
 Wt. 49.4 grains.

Obverse:—(a) Sun mark;
 (b) Chaitya;
 (c) Troy mark;
 (d) Bull to right;
 (e) Chaitya (?)

Reverse:—(a) Elephant (?)
 (b) Flower.

11. Ag. Shape: Square and thick; Size: $1.2 \times 1.16 \times .265$ cms.
 Wt. 44.3 grains.

Obverse:—(a), (b) and (c) Sun marks;
 (d) Troy mark;
 (e) Indistinct.

Reverse:—Blank.

12. Ag. Shape: Round and thick; Size: $1.4 \times 1.2 \times .239$ cms.
 Wt. 43.4 grains.

Obverse:—(a) Sun mark;
 (b), (c) and (d) Parts of uncertain marks.

Reverse:—(a) Part of Troy (?) mark;
 (b) Chaitya;
 (c) Uncertain.

13. Ag. Shape: Nearly round and thick; Size: $1.43 \times 1.28 \times .239$ cms.
 Wt. 50.2 grains.

Obverse:—(a) Lion (?)
 (b) Sun mark;
 (c) Caduceus (?)
 (d) Uncertain, this appears to be a legend of 3 letters reading *Sa ga pu*.

Reverse:—Blank.

14. Ag. Shape: Nearly round; Size: $1.8 \times 1.2 \times .18$ cms.
 Wt. 12 grains; Quarter purana (?)

Obverse:—Indistinct and partly effaced—A figure resembling the gateway of a stupa.
Reverse:—Blank.

15. Ag. Shape: Nearly square. Size: $1.85 \times 1.73 \times .078$ cms.
 Wt. 25.2 grains.

Obverse:—(a) Geometrical design formed of three spiral hooks with small circles in the interspaces;

(b) Elephant to right;

(c) Similar to (a);

(d) Uncertain figure (wheel ?) in dotted border.

Reverse:—(a) Troy mark;

(b) Square divided into 4 compartments with a dot in each;

(c) Rude elephant to left with sun and moon above;

(d) Similar to (b).

16. Ag. Shape: Nearly square; Size $1.74 \times 1.7 \times .075$ cms.
 Wt. 23.8 grains.

Obverse:—(a) Lizard;

(b) Three pellets linked by curved lines in dotted border;

(c) Rude Tusker elephant to right with 2 pellets above;

(d) Similar to (b).

Reverse:—(a) Tusker elephant to right;

(b) Similar to (b) on the obverse;

(c) A crab-like figure;

(d) Similar to (b).

17. Ag. Shape: Nearly oval; Size $2.16 \times 1.66 \times .076$ cms.
 Wt. 26.6 grains.

Obverse:—(a) Tree;

(b) Conventionalised Troy mark;

(c) Tusker elephant standing to right;

(d) as (b).

Reverse:—Blank.

18. Ag. Shape: Nearly oval; Size $2.17 \times 1.72 \times .055$ cms.
 Wt. 17.6 grains.

Obverse:—(a) A plough drawn by 2 bullocks; one bull clear, the other doubtful;

(b) Elephant to left (?) with dots;

(c) Tusker elephant to left with sun and moon above;

(d) Indistinct with numerous dots and dotted border. An oval figure surrounded by dots between two crescents, the whole being surrounded by another line of dots. This corresponds with (e) on the reverse of 4.

Reverse:—Blank.

19. Ag. Shape: Almost round; Size: $1.68 \times 1.65 \times .092$ cms.

Wt. 26.7 grains.

Obverse:—(a) Geometrical pattern formed of six circles with the 7th in the centre :
perhaps lotus ;

(b) Tree ;

(c) Similar to (a) ;

(d) Tusker elephant to left in dotted border with Sun and Moon above.

Reverse:—Blank.

PART IV—MANUSCRIPTS.

MAHIŚŪRU SAMSTHĀNADA DOREGAḶA-PĀRAMPARE KAIPHĪYATTU.

This is one of the manuscripts obtained from Ināmdār Karṇik Lakshmīnarasiah of Tumkur, whose ancestor Nallappa is said to have been serving in the Mysore Court during the days of Kṛishṇarāja Voḍeyar III. There is no indication in the manuscript itself as to when or by whom it was written ; but judging from the fact that it stops short with the accession of Kṛishṇarāja Voḍeyar III in 1799, we may ascribe it to about 1800 A.D.

While it has its value as a chronicle, like those already known, it has to be observed that it is too short and scrappy and cannot therefore be much relied upon. In a way it follows the order of narration in the Annals of the Mysore Royal Family published by the late B. Ramakrishna Rao twenty years ago. But it is not so exhaustive ; nor is the chronological order of events correctly given: the Śaka year mentioned is, in many places, behind the given cyclic year by about two years. The cyclic year is generally correct while its other details are often different from those given in the Mysore Annals. A few points of historical matter, however, appear to be new ; but these are of minor importance only and require, moreover, corroboration in several cases. The manuscript is little more than a mere list of the Mysore rulers and of their conquests and is lacking in chronological precision and historical detail.

At the beginning is given a very brief account of Lord Kṛishṇa's appointment of His sister, the goddess Chāmuṇḍā as the patron deity of the Mysore Branch of the royal family of the Yādavas. Yadurāja is simply mentioned as one of the dynasty, no reference being made either to his migration to Mysore from the distant north nor to his exploits, military and romantic, in the south. His brother Kṛishṇarāja is not at all mentioned. It is stated that the king was a devotee of the god of Nārāyaṇagiri and that, therefore, the hill came to be known as the Yādavagiri and Melukōṭe (supreme fort or the fort on the hill).

Hiri-Chāmarasa Voḍeyar, the fourth king, had six fingers—a fact not stated in the Annals but known from other sources ¹.

The sixth king Timmarāja Voḍeyar who gained the title of Antembaragaṇḍa, bought Tippūr from the temple authorities at Kañchi and gave it away to the Melukōṭe temple. This fact is not stated elsewhere.

Kṛishṇarāja Voḍeyar, a son of Hiri-Bettada Chāmarāja Voḍeyar, the fifth king, is stated to have succeeded his brother Timmarāja Voḍeyar, the sixth king, on

(1) See Wilks' History of Mysore, Vol. I—p. 21.

the throne and won the title of Śringārahāra while he was king. The Annals state that he did not rule, but that he won this title during his father's regime. It is, however, possible to explain away this discrepancy of detail, for the Annals state that all the three sons of Hiri-Bettāda Chāmarāja received territories and the author of the present manuscript may have committed the mistake of referring to a mere administrator as a ruler. Wilks says that a partition was actually effected among the three sons ¹. The Annals assert that Timmarāja Voḍeyar was crowned king during his father's life time and that his brother Bōla Chāmarāja Voḍeyar was further nominated as his successor ².

Rāja Voḍeyar, the ninth king, is stated to have been the eldest son of Bōla-Chāmarāja and to have succeeded his brother Bettāda Chāmarasa as the latter proved himself incompetent to rule. The Annals state that he was the second son ³ by the eldest queen and that he succeeded his brother Bettāda-chāmarāja who abdicated the throne in his favour ⁴. Some facts relating to the misunderstanding and the consequential quarrels between the brothers are given in the manuscript and confirm the account given by Wilks ⁵. There appears to have been some trouble connected with the financial resources of the country and the compulsory retirement of Bettāda Chāmarasa was perhaps inevitable circumstantially. The dethroned king seems to have reconciled himself to what was done and to have settled in Raṅgasamudra later on since the son of Rāja Voḍeyar was hostile to him and had even attempted to put out his eyes.

While describing how Rāja Voḍeyar came to acquire Seringapatam from a vassal of the Vijayanagar Empire, the manuscript gives an account of the installation of the god Raṅganātha on the island through the austerities of the sage Gautama and of the subsequent neglect and the consequent dilapidation of the shrine until the image was discovered by a dancing girl (through her cow). She built for the god a new temple where, before long, a Brāhman, as directed by providence, arrived for worship, completed the building of the temple, put up a new shrine for the god Tirumaladēva to the west of the Raṅganātha temple, changed the course of the Kāvēri westwards in Ś 816 Ānanda, corresponding to 894 A.D. and built the fort which he named Śrīraṅapura. A line of Daṇāyakas called elsewhere the nava-dhaṇāyakas ⁶ ruled the place subsequently, whose names are mentioned as follow :—

1. Timmaṇṇa Dhaṇāyaka.

(1) *Ibid.*

(2) Annals of the Mysore Royal Family p. 15.

(3) *Ibid.*, p. 16 ; see also Mysore and Coorg from the Inscriptions, p. 126.

(4) Annals of the Mysore Royal Family, p. 16.

(5) Wilks' History of Mysore, Vol. I, pp. 23 ff.

(6) Another Mss. entitled Maisūru Doregala Vamśābhyudaya See No. K. A. 273 Catalogue of the Mysore Government Oriental Library.

2. Māraṇṇa Dhaṇāyaka.
3. Sōmaṇṇa Dhaṇāyaka.
4. Raṅgarāja Dhaṇāyaka.
5. Timappa Dhaṇāyaka.
6. Patri Dhaṇāyaka.
7. Sutrāma Dhaṇāyaka.
8. Tirumala Dhaṇāyaka.
9. Gōvinda Dhaṇāyaka.

Later Śrirangarāja, Rānarājayya and the Ummattūr chiefs came to rule the place until the Mohamedan incursions set in. During the time of Gaṅgarāja Voḍeyar, son of Dyāvarāja Voḍeyar, Krishṇarāja of Vijayanagar captured the place along with Śivasamudram from the Ummattūr chiefs. Subsequently a certain Chikka was in occupation of the fort, from whom Śrī Raṅgarāja of Vijayanagar conquered it.

The manuscript refers to an agreement between Rāja Vaḍeyar and the Kaḷale Arsu Family to the effect that so long as the descendants of Rāja Vaḍeyar rule as kings, those of the Kaḷale Family should hold sway as Daḷvoys. A list of the Daḷvoys upto the time of Rāja Vaḍeyar is given as follows :—

Māranāyaka	...	2 years.	Līṅgaṇa	....	4 years.
Beṭṭapa	....	4 „	Vikramarāja	....	8 „
Basavalingaṇa	....	4 „	Nanjarājiah	....	6 „
Timmapā	....	2 „	Kempiah	...	1 year
Līṅgarājiah	....	1½ „	Hampeya	....	1 „
Dāsarājiah	....	2 „	Līṅge gaḍa	....	1½ years.
Hampeya	....	5 ..			

Nandināthayya, son of Mallarājiah of Kaḷale, was appointed as the Daḷvoy by Rāja Vaḍeyar. With one or two omissions and in a different order the same list is given in the Annals of the Mysore Royal Family for the reign of Narasarāja ¹.

Rāja Voḍeyar is stated to have had six sons born to his eldest queen. Their names are given as (1) Narasarāja Vaḍeyar, (2) Beṭṭada Vaḍeyar, (3) Doḍḍabetṭada Rāja Voḍeyar, (4) Chikkabetṭada Rāja Voḍeyar, (5) Chāmarāja Voḍeyar and (6) Timmarāja Voḍeyar. The Annals give a different account thus :—

1. By the eldest queen Vīrājammaṇṇi—

- (1) Narasarāja Voḍeyar,
- (2) Beṭṭada Voḍeyar, and
- (3) Naṅjarāja Voḍeyar.

2. By Yeḍavanahallī Timmājammanṇi—
Immaḍi Rāja Voḍeyar.

8. By Bīlikere Dēvīrammaṇṇi—
Chāmarāja Voḍeyar.

The second queen Timmājammaṇṇi is stated to have adopted Kanthirava Narasārāja Voḍeyar.

While several of the conquests, and some of them important ones, effected by Chāmarāja Voḍeyar, the tenth king, are omitted in the manuscript, those of Koggaḍadyāvanakuṇṭe in Krōdhana, Āshāḍha sū 10 and of Kaṭṭemalalavāḍi in Akshaya, Āshha, do not find mention in the Annals. Wilks, however, mentions the conquest of Kaṭṭemalalavāḍi ¹.

The manuscript states that Nandināthayya was the Daḷvoy during the time of Immaḍi Rāja Voḍeyar and that when he died during the reign of Narasārāja, his brother Komārappa Ars succeeded him. From the Annals it is known that Vikramarāja who was the Daḷvoy during the time of Rāja Voḍeyar II, was sentenced to life-long imprisonment by Narasārāja, for having poisoned the late king Immaḍi Rāja Voḍeyar. Timmapa Nāyaka is said to have been appointed the Daḷvoy in his stead ².

A reference is made in the manuscript to the hostile relations between Narasārāja Voḍeyar and Māgaḍi Kempe-gauḍa. The Mysore king is stated to have looted the army of the Māgaḍi chief near Yelahanka.

The manuscript says that Chikka-Dēvarāja was the younger brother of Dodḍa Dēvarāja, while we know from the Annals that he was the son ³.

In the list of Chikkadēvarāja's conquests the following are not mentioned in the Annals :—Channarāyadurga, Kōlār, Miḍagēsi, Gūḍumaḍi, Buttipura, Āvaṇi, Perūr, Araśidāvaṇi and Hosakōṭe.

Tirumala Ayyaṅgar is stated to have been the guru and minister of Chikka-dēvarāja and to have built a choultry in his name and a Venkaṭēśvara temple ⁴ to the northwest of Seringapatam. A list of the contemporaries, about 50 in number, of Chikka Dēvarāja is given and they are said to have been either subdued or conquered by the Mysore king. Their names are stated below.—

Lakshmappa Nāyaka of Narasipur, Ībhādreya, Phālalōchana Nāyaka of Mūgūr, Malla Nāyaka of Ummattūr, Chokkappa Nāyaka of Madura, Viṭaṇṇa of Maddūr, Baira Nāyaka of Channapaṭṇa, Hanuma Nāyaka, Krishṇappa Nāyaka of Arkalgūḍ, Gammata Rangappa Nāyaka of Ratnagiri, Keḷadi Śivappa Nāyaka of Nagar, Chikkappa Gauḍa of Maddagiri, Jayaji Ghōṭaṭe, Adādhirāma of Arakere, Krishṇappa Nāyaka of Bēlur, Vitarājayya of Grāma, Immaḍi Rāmarāju of Yelandūr, Karāchūri Nanjarājayya of Ālambāḍi, Vijayarāju of Kāragali, Kempe Gauḍa

(1) History of Mysore, Vol. I, p. 29.

(2) Annals of the Mysore Royal Family, p. 68.

(3) *Ibid.*, p. 95; but see Wilks' History of Mysore, Vol. I, p. 35.

(4) This temple has been recently transferred to Mysore and rebuilt in the Vāni Vilās or Vontikoppal Extension, Mysore.

of Māgaḍi, the son of Jagadēvarāya, Virappa Nāyaka of Madura, Nanjunḍarasu of Piripaṭṇa, Śrīraṅgarāya, Sāla Nāyaka of Hāgalavāḍi, Maliyappa Nāyaka, Chennamma Nāyaka of Śālyā, Nimbāji Ghōṭake, Mallarājaya of Naraneli, Prabhu Hebārava of Kannambāḍi, Śrīkaṇṭha Vaḍeyar of Saragūr, Chennarājiah of Arekoṭhāra, Prabhu devaru of Tagaḍūr, Ghaṭi Modalāri, Bhairava Nāyaka of Kaḍaba, Venkāṭādri Nāyaka of Satyamāṅgala, Narasavaḍēru of Dēvarāyanadurga, Bhujaṅga Vaḍēru of Toranāḍ, Khāsim Khan of Tumakkūr, Kṛishṇappa Nāyaka of Aigūr, (Lakshmappa Nāyaka of Narasipur—a repetition), Naṇjarājiah of Sōsale and Talakāḍ, Tirumalarājayya of Paṭṇa, Śyāma Dhaṇāyaka of Hosahoḷalu, Channadyāvayya of Hegaṇḍadyānakōṭe, Pratāpa Nāyaka of Kallūr, Yakabāla Rao, Chandraśēkhara Nāyaka of Hosūr, Jahagīrakhāna of Honnavalli, Husain Khān of Bammasandra, and the people on the side of Yankōji.

The reign of Kṛishṇarāja II is not completely dealt with and the account stops abruptly. The rest of the manuscript gives merely a list of the Mysore rulers up to Kṛishṇarāja Wodeyar III, together with the dates of their accession and their period of rule. These, as already stated, are not always correct.

PART V.—NEW INSCRIPTIONS FOR THE YEAR 1936.

HASSAN DISTRICT.

HASSAN TALUK.

1.

At the village Malligavālu in Kattāya Hobli, on the 1st viragal near the Bhairava shrine.

Size 3' × 2'.

Kannada language and characters.

ಹಾಸನದ ತಾಲ್ಲೂಕು ಕಟ್ಟಾಯ ಹೊಬ್ಬಳಿ ಮಲ್ಲಗವಾಳು ಗ್ರಾಮದ ಭೈರವ ದೇವಸ್ಥಾನದ ಮುಂದೆ
ನಿಂತಿರುವ ಒನೆಯ ವಿರಗಲ್ಲು.

ಪ್ರಮಾಣ 3'×2'.

ಒನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ.

1. ಸೃಷ್ಟಿ ನಮಸ್ತಧುವನಾ ಶ್ರ [ಯ] ಪ್ರ [ಧಿ] ವಿಮಲಧ ರಾಜಾಧಿರಾಜ ನು
2. ವಾರಸದ್ಧಿಗಿಂದುರ್ಗ್ಗ [ಮಲ್ಲ] ಮರೆಪರೊಳುಗಂಡ ಕದ [ನ] ಪ್ರಚಂಡ ಪ್ರತಾ
3. ಪಹೊಯನಳ ವಿರನಾರಸಿಂಗದೇವನು ಪ್ರಿಷ್ಟಿರಾಜ್ಯಂಗಿ

ಎನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ.

4. ಯುತ ಮಿರ್ಡಲ್ಲ ಜಯ ಸಂವತ್ಸರದ
5. ಪೞ್ವಾಮಿ ಬ್ರಹ್ಮವಾರ
6. ದ ಮಂಗಳವಾರ

Note.

This viragal has the usual sculptures of Kailāsa, etc., below which the inscription is engraved. As the slab is broken on a side, the lines 5 and 6 are cut off in the middle and a portion of the inscription is lost.

The record belongs to the reign of the Hoysala king Viranārasīngadēva, praised as the refuge of the universe, Śanivārasiddhi, Giridurgamalla, defeater of Malepas. The date is given as Thursday 5th lunar day in the cyclic year Jaya. It is not dated in the Śaka era. The names of the month and of the fortnight are lost. There are three kings of the name Narasimha in the Hoysala lineage. The year Jaya occurred in the reign of Narasimha II only and corresponded to 1284 A.D. The titles Śanivārasiddhi, etc., in the grant were possessed by him and the characters of the record also seem to belong to this period.

The inscription seems to record the death of a warrior belonging to the village Marigavāla probably the same as Malligavālu in which the viragal is found.

2.

On a 2nd viragal at the same place in the same village Malligavâlu.

Size 2'—6" × 1'—6"

Kannada language and characters.

ಅದೇ ಸ್ಥಳದಲ್ಲಿ 2ನೆಯ ವೀರಗಲ್ಲನ ಮೇರೆ.

ಪ್ರಮಾಣ 2'—6" × 1'—6"

ಮೊದಲನೆಯ ಅಡ್ಡಪುಟ.

1. ಸೈಸ್ತಿಸಮಸ್ತ [ಕಲ್ಲು ಒಡೆದಿದೆ]
2. ಮರೆರಾಜ ರಾಜ
3. ಪ್ರಚಂಡ ಸನಿವಾರಸಿಧಿ ಗಿರಿಯುಗ್ಗ

ಎರಡನೆಯ ಅಡ್ಡಪುಟ.

4. ಲದಂಕರಾಮ ನಿಸ್ಸಂಕಪ್ರತಾಪ ಚಕ್ರವರ್ತಿ ಹೊಯ್ಸ [೪] ವೀರ [೬]
5. [ರಾ] ೪ ದೇವರು ಮಹ (೧) ವಳಯ ದುರ್ಗದಲು (೧) ಸುಖ
6. ದಿ ರಾಜ್ಯಂಗೈಯುತ್ತವಿರಲು ಶ್ರಿಮತ್ತಿರಿಯರಸಿಯ ಬ [ಮೃಲದೇವಿ] ಸಂಕಥಾ ವಿನೋದ

Note.

A part of the upper portion of the viragal is broken and lost. Some lines in the bottom portion are also lost. Thus the record is very incomplete.

It belongs to the reign of the Hoysala king Vira Ballâla II. The king is stated to have been residing at Mahavaleya-durga with the senior queen (*piriyarasi*) Bammaladêvi. Beyond this nothing more can be made out.

The characters seem to belong to the end of the 12th or beginning of the 13th century A.D. Bammaladêvi, the senior queen of Ballâla II was the daughter of Mokhari Lakhayya. She was well versed in the arts of music and dancing. [See E. C. V. Chennarâyapatna, 254].

3.

On a 3rd viragal at the same place in the same village Malligavâlu.

Size 2' × 1'—6".

Kannada language and characters.

ಅದೇ ಸ್ಥಳದಲ್ಲಿ 3ನೆಯ ವೀರಗಲ್ಲನ ಮೇರೆ.

ಪ್ರಮಾಣ 2'—0" × 1'—6"

1. ಅದರ ಕಮಣನೂ ಇಣಿದುಬಿ
2. ನಕಲು

Note.

This viragal inscription records the death of one Kamana of Adur while fighting in a battle. The characters belong to the 14th century.

At the village Bilgunda in the same hobli of Kattāya, on a slab standing below a Fig tree.

Size 3' × 1'—6".

Kannada language and characters. .

ಅದೇ ಹೋಬಳಿ ಬಿಲ್ಗುಂದ ಗ್ರಾಮದ ಅರಳಿಕಟ್ಟೆಯ ಕೆಳಗೆ ನಿಂತಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3' × 1'—6"

- | | |
|-----------------------------|-----------------------------|
| 1. ಕಲ ಪ್ರವೇಶ ಲಲಿತ ನರು | 5. ಹಾನನದ ಸಿದ್ಧೇಶ್ವರ ದೇವರಿಗೆ |
| 2. ಜಿತು ಸಂವರದ ಜ್ಯೇಷ್ಠ ಶು ಗಂ | 6. ಬಿಲುಗುಂದದ ಗ್ರಾಮವನು |
| 3. ಕೃಷ್ಣಪ್ಪನಾಯಕರಿಗೆ ಪುಣ್ಯ | 7. ಮಾನ್ಯವ ಕೊಟ್ಟನು |
| 4. ವಾಗಬೇಕೆಂದು ಬುಕಣನಾಯಕರು | |

Note.

This inscription records the gift of the village Bilugunda for the services of the god Siddhēśvara in Hāsana (Hassan) by Bukāṇanāyaka, for the merit of Kṛishṇappa Nāyaka in the Kali year 4627 Sarvajit sam. Jyēshṭha śu 10 corresponding to 11th May 1527. Kṛishṇappa Nāyaka of the record is the same as the chief of Bēlūr named Eṛa Kṛishṇappa Nāyaka who ruled from about 1524 to 1566 (E. C. V. Hassan Volume Intr. P. 33). Bukāṇa Nāyaka called also Bukkapa Nāyaka was a subordinate of Kṛishṇappa Nāyaka and has made numerous gifts of lands for temples for the merit of his master (see E. C. V. Hassan 2 of S' 1485, 15 of S' 1488, 22 of S' 1488).

The temple of Siddhēśvara referred to here is situated at Hassan near the Hāsanāmbā temple.

5

At the village Gorūru in the same Kattāya Hobli on a slab in the ceiling of the garbhagriha in the Yōgamādhava temple.

Size 3' × 3'.

Kannada language and characters.

ಶೋರೂರು ಗ್ರಾಮದ ಯೋಗಾನರಸಿಂಹ ದೇವಸ್ಥಾನದ ಗರ್ಭಗೃಹದ ಮೇಲ್ಛಾವಣಿಯ ಹಾನುಗಲ್ಲಿನಲ್ಲಿ.

ಪ್ರಮಾಣ 3' × 3'

1. ವೈಯ ನಂತ್ವರ ವೈಶಾಖ ಶು ಗುಲಿ ಗೋರೂರು ಶ್ರೀಮದಶೇಷ ಮಹಾಜನಂಗ
2. ಈ ಬಗೆವಾಡಿ ತಳುವಾರ ನಾರಸಿಂಗಣಗಳಿಗೆ ಕೊಟ್ಟ ಧರ್ಮಶಾಸನ ನಂಮ ಗೊ
3. ರೂರು ಗ್ರಾಮಲು ಜರ್ವವಾಗಿ ಯದಲಿ ತಿಂಮಜದೇವಾಯಕರಿಗೆ
4. ಜಿನ್ನಕಂ ಮಾಡಿ ಅರಮನೆಯಿಂದ ಧರ್ಮ ಸಾಕಯವಾಗಿ ಭಂಡಾರದಿಂದ
5. ಕೊಡಿಸಿದ ವೋಸದ ಗ್ರಾಮದಿಂದ ಗ ೧೨೫ ಗಾವುಂಡನ ನತಿಯಿಂದ ನಿಂಮ
6. ಕೈಯಲು ಹೆಗ್ಗಡೆ ದಿಂದ ಯಳವ ಗ ೫೦

7. ವಾಸು ಯನು ಮಾಡಿಸಿ ಜಿನ್ನರ್ ಉಧಾರವ ಮಾಡಿ
8. ದರಾಗಿ ಮಹಾಜನಂಗಳು ಸರ್ವೈಕ ಮಾನ್ಯವಾಗಿ ನಲು ನಿಮಗೆ
9. ಮಾಡಿದ ಹೊಸ ದೇವಾಲಯದ್ಲಿ ಹಳೆಯ ವಾಸುದೇವರೊಳಗೆ ನಿಮ್ಮ ಹೆ
10. ಸುಕರಕೆಯನು ಸಾಧಿಸಿ ಹೊಳೆಯ ಕೆಳಗಣಹಳೆ ನೀವು ಕೊಂ . . .
11. ಹಿರಿಯ ಗೋ ಕೊಂಡ ಕುಲಸ್ತಾನದ ಕಡೆಗೆ ನಿಮ್ಮತಾಯ
12. . . . ದ ಯನು ಕೊಟ್ಟು ನಿರೆ ಮರದ ಅಡುಗೆ
13. ಗಾದೆ ? ಕೊಟ್ಟು ಗದೆ ವನು ಸಹಿರ
14. ಜೊರಿದಕ ಧಾರಾ ಪೂರ್ವಕವಾಗಿ ಮಹಾಜನಂಗಳು ಸರ್ವೈಕ ಮಾನ್ಯವಾಗಿ ವಾಮನಮುದ್ರೆ
15. ಯಂ ಗೈದು ಕೊಟ್ಟು ವಾಸುದೇವರ ಹಿಂದೆ ನಿಲಿಸಿದ ಧರ್ಮಶಾಸನ
16. ಮಹಾಜನಂಗಳ ಪೊಪ್ಪ ಶ್ರೀ ವಾಸುದೇವರು ಸ್ವದತ್ತಂ
17. ಪರದತ್ತಂ ವಾ ಯೋ ಹರೇತವನುಂಧರಾಂ ಪಷ್ಠಿ ವರುಷ ನಹಸ್ತಾ
18. ಣಿ ವಿಷ್ಣುಯಾಂ ಜಾಯತೇಕ್ರಿಮಿಃ || ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Transliteration.

1. Vyaya-samtsara Vaisākha śu 1 lū Goraura śrīmad asēsha-mahājanamga—
2. lu Bagavādi taluvāra Nārasīnganagalige kōṭṭa dharmma-sāsana namma Go—
3. raūra grāmaū jirnavāgi yidali Timmaṇa-danāyakarige
4. binnaham mādi aramaneyimda dhamma-sāhayavāgi bhamdārādīmda
5. kōḍisida Vōsanada grāmadīmda ga 125 gāvumḍana satiyimda nimma
6. kaiyalu Heggade dīmda yiliva ga 50
7. Vāsu yanu mādīsi jirna-udhārava mādi—
8. darāgi mahājanamgaḷu sarvaikamānyavāgi navu nimage
9. mādīda hosa-dēvālayadalli haḷeya-Vāsudēvarolage nimma he—
10. sara harakeyanu sādhisī hoḷeya keḷagana haḷi nīvu koṇ . .
11. hiriya gō koṇḍa kulastānada kaḍahu nimma tāya
12. . . reyanu kōṭṭa sile marada āruḡa
13. gāde ? kōṭṭa gade vanu sa-hira—
14. nyōḍaka-dhārā-pūrvakavāgi mahājanamgaḷu sarvaika-mānyavāgi vāmana-mudre—
15. . yam gaidu kōṭṭu Vāsudēvara himde nilisida dhammasāsana
16. mahā-janamgaḷa voppa śrī Vāsudēvaru sva-dattam
17. para-dattam vā yō harēta vasumdhārāṇ shashṭhi-varusha-sahasrā—
18. ni viṣṭāyām jāyatē krimiḥ śrī śrī śrī śrī.

Note.

This inscription being set up in a slab in the ceiling of the garbhagriha cannot be easily read and hence there are several lacunæ in the record.

It seems to state that the old village of Goraūr (same as Gorūr) was in ruins and a new village was set up and the god Vāsudēva in the village was transferred

to a temple erected in the new village. The funds necessary for the purpose were raised partly from a grant of 125 gadyāṇas from the Palace Treasury at the village Vosana (Hassan ?) and 50 gadyāṇas gifted by the gaudī's wife paid through the watchman (*taluvāra*) named Nārasingana of the village Bagavādi. The grant of funds from the Government was obtained by appealing to Timmaṇa-daṇāyaka for help. This Timmaṇa-daṇāyaka is probably the same as the chief referred to in E. C. III, Seringapatam 86 of 1471. Ōsana or Vasana is the name of a village in Chitaldrug District (See E. C. XI Davangere 113). But it is far off from Gorūr.

For the services rendered by the watchman in collecting the funds for the purpose and in building the new village and temple the mahājanas of the village Gorūr are next stated to have assembled in their temple and prayed for his welfare and granted him some wet land on the bank of the river (Yagachi) in their village. (The details of the boundaries of the land given cannot be clearly made out on account of lacunæ). A stone with the effigy of Vāmana carved thereon was set up behind the god Vāsudēva recording the above grant of land made free of taxes by the mahājanas. The signature of the mahājanas was set up at the end of the grant as Śrī Vāsudēvaru.

The usual stanza which threatens one with birth as a worm in ordure for 60,000 years if he confiscate gifts made by himself or others is given at the end of the record.

No king is named in the record. The date is given as Vyaya sam. Vaiś. śu 1. From the mention of Timmaṇa-daṇāyaka and the nature of the characters it is possible to infer that Vyaya here corresponds to 1466 A. D. and the date given is equivalent to April 15, 1466.

6.

On a slab in the pavement of the navaranga in the same Yōgānārasimha temple at Gorūr.

Size 3' × 1'.

Kannada language and characters.

ಅದೇ ಯೋಗಾನರಸಿಂಹದೇವಾಲಯದ ನವರಂಗದ ಹಾಸುಗಲ್ಲದ ಮೇಲೆ.

ಪ್ರಮಾಣ 3' × 1'.

1. ನಾರಸಿಂಗೆ ಹೊಳೆಯುಂಮನಸೇವೆ

2.

3. ನರಸಿಂಹಾಯನಮಃ

Note. .

This records the salutations of some devotees to the god Narasimha (called Nārāsa). One of the devotees is named Hoḷeyamma. The characters belong to the 18th century A.D.

ARKALGUD TALUK.

At the village Basavâpatna in the Hobli of Basavâpatna, on a slab near the lamp-pillar of the Shaḍbhâva-rahiteśvara temple.

Kannada language and characters.

ಅರಕಲಗೂಡು ತಾಲ್ಲೂಕು ಬಸವಾಪಟ್ಟಣದ ಹೋಬಳಿ ಕನಕದಾ ಗ್ರಾಮದಲ್ಲರುವ ಪಡ್ಡಾ ವರಹೇಶ್ವರ ದೇವಾಲಯದ ಬಳಿ ಇರುವ ದೀಪಸ್ತಂಭದ ಕಲ್ಲುಗೋಡೆಯ ಚಪ್ಪಡಿಯಲ್ಲಿ ಕೆತ್ತಿರುವುದು.

- | | |
|-------------------------------------|-------------------------|
| 1. ಸ್ವಸ್ತಿಅಳುರಾದಿ ? ಮಾಚಯ್ಯ ಈಕೊಗಾದಿ | 5. ಕಾಯ್ವಂ ಕವಿರೆಯ [ಕೊಂದ] |
| 2. ಬಿತ್ತುವಟ್ಟವಂಕೊಟ್ಟ ಪೊನ್ನಯ್ಯ ಮೂ | 6. ಪಾಪ \|\| |
| 3. ಕಯ್ಯನುಂ ಮಾಡಿದಸ್ತಿತ್ತಮ | 7. ಮಂಗಳಮಹಾ |
| 4. ಬಿತ್ತುವಟ್ಟವಂ ಕೊಟ್ಟುದು ಮೂವ್ವ [ತು] | |

Note.

The meaning of this record incised in characters of the 10th century A. D. cannot be clearly made out. It seems to record the grant of *bittuvattā* by two persons Alurâdi (?) Māchayya and Ponnayya Mūkayya. The first is said to have granted *bittuvattā* in the village (?) Kogādi. The second is said to have granted 30 (units of land) as *bittuvattā*. He who violates this is threatened with the sin of killing cows. *Bittuvattā* seems to mean the grant of some land or a portion of the income of the lands given to a person for some work of public utility made by him.

8.

At the village Ramanāthapur in the same hobli, inscriptions on rocks leading to the Gōgarbha from near the Agastyēśvara temple.

ಅದೇ ಹೋಬಳಿ ರಾಮನಾಥಪುರದ ಅಗಸ್ತ್ಯೇಶ್ವರ ದೇವಾಲಯದಿಂದ ಗೋಗರ್ಭಕ್ಕೆ ಹೋಗುವ ದಾರಿಯಲ್ಲಿ ನದೀ ಬಂಡೆಗಳ ಮೇಲೆ ಕೆತ್ತಿರುವುದು.

- | | |
|----------------------------|------------------|
| I. ನಾಗರಾಕ್ಷರ : ಮರಾಠೀಭಾಷೆ. | |
| 1. ಸದಾಶಿವಪ್ರಾಪ್ತವಾಚೀ | 2. ಪೈಕಗಾದೇಶ್ ಕುಳ |
| 3. ಕರ್ಣಿ ಗಾಥೋ | |
| II. ನಾಗರಾಕ್ಷರ : ಮರಾಠೀಭಾಷೆ. | |
| 1. ಪೊಡ್ಕೆಹಾರೇವಾ \| ನರಸ್ಯ | |
| III. ಕನ್ನಡಕ್ಷರ ಮತ್ತು ಭಾಷೆ. | |
| 1. ಶ್ರೀ ಗಾಯತ್ರಿಯ ಸೆರೆಯಲಿ | 4. ಪದ ಪಲ ಶ್ರೀರಾಮ |
| 2. ಪೊಂಡು ಗಾಯತ್ರಿಯ ಮಾಡಿದಡ | 5. ಶರಣು |
| 3. ಹನ್ನೆರಡು ಸಾವಿರ ಗಾಯತ್ರಿಯ | |
| IV. ಕನ್ನಡಕ್ಷರ ಮತ್ತು ಭಾಷೆ. | |
| 1. ದೊಣ್ಣನಿನ \| ಲಕ್ಕಿಚ್ಚಿ | |

V. ಕನ್ನಡಕ್ಕರ ಮತ್ತು ಭಾಷೆ.

- | | | |
|-----------------------|--|----------|
| 1. ಶ್ರೀಮತು ಉಡಾಚಲ ನಿವಾ | \| | 4. ಶರಣಾಚ |
| 2. ಸಿಯರಾದ ಕೊಲ್ಲುರ ಮಂಗ | | 5. |
| 3. ಇಂಬಿಕೆ ಅಮ್ಮನವರ | | |

VI. ಮೈಸೂರ ಚಾಮರಾಜ | ನಂಜಪ್ಪ | ಆದೇಣ | ನಿಂಗಪ್ಪ

- | | | | | |
|-------------|--|---------|--|-------------|
| VII. ದಳವಾಯಿ | \| | ಯಕ್ಕೇರಿ | \| | ಸಿದ್ಧಲಿಂಗಂಣ |
| ಲಿಂಗಣ್ಣ | \| | ನಾಗಪ | \| | ನಾಗಪ್ಪ |

VIII. 1. ಅಪೋರೇಶ್ವರ ನಿಂಗಪ್ಪ
2. ತಾಯಣ

- | | | |
|---------------------|--|-------------------|
| IX. 1. ಆದವಾನಿ ಲಿಂಗದ | \| | 4. ವಿರುಪಂ |
| 2. ಸಯನಮಗ ವೀರ | \| | 5. ಐಸೇವೆ |
| 3. ದಾಸಂಣ ಹರಿಪ್ಪ | | |

X. ಮುಖ್ಯಾಧಿರಾಮದೇವರ ಚಿತ್ರದ ಕೆಳಗೆ

- | | | |
|------------------|--|---------------|
| 1. ಕಾನಕದಸ್ಯಯ್ಯಮಗ | \| | 2. ರಂಗದಸ್ಯಯ್ಯ |
|------------------|--|---------------|

Note.

These small epigraphs with the exception of one (No. III) have been engraved at various times to denote the names of devotees who visited the place and paid their obeisance to the God Rāmanātha. The exception is No. III which states that those who repeat Gāyatri even once at the place with devotion will gain the reward of repeating Gāyatri twelve-thousand times. The record ends with obeisance to the God Rāma.

The first epigraph gives the name of Śaḍāśiva Pyāpaji Paikagā, dēs-kulakarni, Gaḍhol. He was a Mahratta gentleman. The characters seem to belong to about the middle of the 18th century.

The second gives the name of Voḍaijā Rēvā Narasya. He seems to have been a Mahratta. The characters seem to be similar to those of the previous number and of the same date.

Epigraph No. IV is in Kannaḍa characters of the 19th century and contains the names of Doṇṇe Sina and Lakki Jetga.

Epigraph No. V is in Kannaḍa characters of the 17th century A.D. and denotes some person who was a devotee of Maṅgaḷāmbikā-ammanavarū of Kollūr seated on the hill Uchāchala?

Epigraph No. VI is important as it contains the name of Maisūra Chāmarāja. The characters seem to belong to the end of the 17th or the beginning of the 18th century. The king Chāmarāja of this record is probably the same as king Chāmarāja Voḍeyar VII of Mysore who ruled from 1732 to 1734.

The other names contained in this record are Nanjappa, Āḍenna and Ningappa who were probably the king's attendants or officers.

Epigraph No. VII gives the names of Daḷavâyi Linganna, Ikkêri Nāgapa, Siddalinganna Nāgappa in the 17th century Kannaḍa characters. Daḷavâyi Linganna known also as Daḷavâyi Bannûru Linganna was the Commander-in-chief of the Mysore troops under the king Chāmarāja Voḍeyar VII. He seems to have conquered Arikutḥāra (Chāmarājanagar) and besieged Channapaṭṇa. The other names indicate his followers, one of whom Ikkêri Nāgapa seems to have been a native of Ikkêri or Nagar.

The next number VIII contains the names of Aghôrêśvara Ningapa and Tāyaṇa in the characters of the 17th century. Aghôrêśvara is the name of the Śiva temple at Ikkêri and probably Ningappa was a native of Ikkêri.

The next number IX contains the names of Viradāsanna, son of Lingadāsaya of Ādavāni and Haripalli Virupanna. It is engraved in the Kannaḍa characters of the 17th century. It is interesting to note that among the devotees that visited the temple of Agastyêśvara at Rāmanāthapura were the natives of the distant Ādavāni or Ādoni, in Bellāri District.

The last number X is inscribed below a relievo figure of the God Paṭṭābhirāma. It contains the name of Rangadāsaiya, son of Kanakadāsaiya in Kannaḍa characters of the 16th century. Kanakadāsa was a famous devotee of Viṣṇu and flourished in the early part of the 16th century A.D. It is difficult to say whether the Kanakadāsa of the record is identical with him.

9

BELUR TALUK.

At the town Belur in Belur Hobli, on a slab now set up in the north mantapa in the enclosure of the Chennakêśava temple. (This is said to have been brought from the south-west wall of the Fort at Bêlûr.)

Size 3' × 2'.

Kannaḍa language and characters.

ದೇವರು ಚನ್ನಕೇಶವ ದೇವಸ್ಥಾನದ ಉತ್ತರಕಡೆ ಪ್ರಾಕಾರದ ಸಾಲುವಂಟಪದಲ್ಲರಿಸಿರುವ ಕಲ್ಲು.
ಇದು ಹಿಂದೆ ಕೋಟೆಯ ನೈರುತ್ಯಮೂಲೆಯ ಗೋಡೆಯಲ್ಲಿ ಸೇರಿದ್ದಿತು.

ಪ್ರಮಾಣ 3' × 2'.

1. ಬಿಡೆ ಬ . ದದ . . .
2. ಸುವೆಂ ಪ್ರತಾಪಕವಂ ಶ್ರೀ ರಾಜಮಾನ್ಯತನ . . .
3. ಕೈಶ್ವರವೈಷ್ಣವ್ಯದೇವೇಂದ್ರಮಾಹಾಂಜರ
4. ತ್ರಿಸಮುದ್ರಂಸಾಕ್ಷಿಯಾಗಲು ಕಿಡಿಸಿದ . . .
5. ಜಿಪಳತ್ತರಂಬ ಮಾನವಪತಿಗಳುಕದೇರಳ್ಳಿ
6. ಜವನುಂಡುಕಾಣುವೆನ್ನೊಲಕ್ಕುಕ್ಕಿದು ನಿಮಿಷಮಾತ್ರದೊಳಾ

7. . ದನರಪಮಕುಟಪುಟ್ಟತಚರಣಂ ಮನ್ನುನಿಚರಿತಂ ವಿದ್ವಜ
8. . [ಹೀವ] ತಾಕ್ಷಿಧನಾಕ್ಷಿಗಳೆಡಬರದೇಕಳೆದೇಹಿಯಂಗ ಭುಧನವಹ
9. . . ಬ್ಬಿಯಂ ಪೀದ್ವಳುದ್ವುತಳವ್ವ ತದ್ವಾಡಪೋಗ್ರಗ್ನಿಯೊ ಮೋಣದು
10. . . ಣಿದು ರುದ್ರಾಭೀಳ ಬಾಳಂಬಕಹುತವಹವಿಕ್ರಾನ್ತವೋವೇಳ
11. . ಳ ಪ್ರತಾಪಾಗ್ನಿಗತ್ತಂ || ನೆಲನಂ ತೊವೆ ನೆಪೊಯ್ವು ಪರೊ ರೆದ ಮಂಡ
12. . . ಪುಟಾಪುಂಚಾರವಂ ವಾಚಿಸುಂಕುಳಜೇಪಾನಿನದಂ ಮಹಾಸುಧಟಕುಂಕಾರ
13. . ಬಲಮಂ ಭೂಪಾಳ ಕಂಜಾನನಂ || ವಲ್ಲೂರೊಳು ತತ್ತಿಧುವನು [ಲ್ಲ]
14. . ಚೋಳನಬಲ್ಲಣೆಯೊಳೆ ಪೊಣವ್ವ ನೆಲಗಪೊಯ್ವುಳ ಭೂ
15. . ಮಂಸುಟ್ಟು ಬಳತ್ಕಾರಿರಣದ ಪದದಿ ಜಯಶ್ರೀರಮಣೇ
16. . . ದುಣುವಂದೆಯಟ್ಟು ಬಳಯಪಟ್ಟಣಮಂ ಕೊಣ್ಣತಿ
17. . ಟ್ವಿಗಳುಂ || ಆ ಭೂವಲ್ಲಧನಗ್ರಹನೂಭವನಂಗಜನವಾನ
18. . . ಮಹಚಮೂಕಕೊಯೆ . ರಂ || ವಾರಿಧಿವೇಷ್ವಿತಾಮನಿಯೊ
19. . . ನತ್ಯದಬೀಚದಾಳ್ಳುಟದ್ಗಾರೆ ಯೇ ಬಲ್ಲುಧೂಪತಿಗವನೇ
20. . . ಬೆಟ್ಟುಗಳುದ್ವಮಪ್ಪುವೇ || ಎತ್ತನೆರಯ್ಯನೆತ್ತಡವರಾಬ್ಬರದಿ
21. . . . ಮತ್ತಗಜಂಗಳುಂ . . . ದರಾವೇಳ
22. . . ಕ್ಕೆಯೊಳೆ || ಬರಾಳಪೊಯ್ವುಳೇಶಂ ಬಲ್ಲಜನಂ ಕಣ್ಣು ಕಟಕ
23. . . ನಾದ್ವುಗೇಲ್ವನಶ್ರಮದಿಂದಂ | ಮಣಿಯದೆಪೊಣ್ಣು ಚಕ್ರೇ
24. . . . ರದತಿವಡೆದಳವಂಗೋಪುಳಂ ಭಯದೋಡು
25. . . ದೈಯದಿಂದಮೋಡಿದಂ || ಸಾಕಣಿಸಿ
26. . . ಸಮುದ್ರದಲ್ಲ ತತ್ತಾಹವಂ ? ತಹುಂದೊರೆ ಸಂಗರ ?
27. . . ದೋಹಳಂ || ಜಗದೇವಂ ಕಡಿಯಂಕಲುತ್ವಣ
28. . . . ಗಿಲೆಂದುಣ್ಣು ವನೆತ್ತರಿಂಗಗಿದೊಹೊಹೋ
29. ನೋಟಂ

Note.

This record is of great interest as it belongs to the reign of Ballâla I, but is full of lacunæ on account of the inscription stone having been cut on each side while being put into the fort wall at Bêlûr. Thus letters are lost both at the beginning and end of each line and the record consists only of the middle portion of an inscription.

As it is, the inscription describes a battle in which Ballâla I, fought with Jagadêva. The first half of the record (up to line 17) gives the exploits of his father Eṇṇeyanga who is praised as *rajamāndhātta*, whose feet come into contact with the crowns of kings, whose character resembles that of Manu and rishis, who removes the afflictions of the learned and of people who seek protection of life or beg for money. The fire of his valour is compared to the submarine fire which swallows up the ocean waters and the fire issuing from the middle eye of Rudra. His battle on the side of his overlord Tribhuvanamalla Vikramāditya against the Chôlas at Vallûr in which hundreds of elephants, horses and foot-soldiers took part and his conquest of Baḷeya-paṭṭaṇa are next mentioned.

The record next describes the greatness of Ballāḷa I, Eṇṇyanga's son. He (Ballubhūpati) is described as the eldest son of his father (agratanūbhavan) and a Manmatha in beauty and in his truthfulness is said to be greater than mountains. It is stated that when he ordered a march for battle no one could stop the march. Ballāḷa-Poysaḷeṣa (Ballāḷa I) is said to have seen his lord (ballaha viz., the Chalukya emperor) and at his command won a battle without much effort. Another battle is described at some place ending with *samudra* probably Dōrasamudra. Next is described a bloody conflict with Jagadēva; who this Jagadēva is whether he was a Śāntara king or Āḷuva king of that name cannot be determined. We have several inscriptions referring to the defeat of Jagadēva at Dōrasamudra by Ballāḷa I and his brothers (E. C. V. Hassan 116, Belur 58, etc.)

No date is given in the record. The characters of the inscription seem to belong to the end of the 11th and beginning of the 12th century.

Vallūr is also referred to as a place conquered by Viṣṇuvardhana (See E. C. V. Hassan 65 of S' 1071, Belur 16, etc.) The conquest of Baḷeyapaṭṭana by Eṇṇyanga is referred to in Belur 58 of 1117 A. D.

10

At the same northern mantapa in the Chennakēśava temple at Bēlūr, on another slab brought from the northern moat of the fort at Bēlūr.

Size 2' × 1' - 6".

Kannada language and characters.

ಅದೇ ದೇಲೂರಿನ ಉತ್ತರದಿಕ್ಕಿನ ಕೋಟೆ ಕಂದಕದಲ್ಲಿ ಬಿದ್ದಿದ್ದ ಮತ್ತೊಂದು ಕಲ್ಲು. ಇದು ಈಗ ಚೆನ್ನಕೇಶವ ದೇವಸ್ಥಾನದ ಉತ್ತರಕಡೆ ನಾಲುಮಂಟಪದಲ್ಲಿದೆ.

ಪ್ರಮಾಣ 2' × 1½'.

ಕನ್ನಡ ಭಾಷೆ ಮತ್ತು ಅಕ್ಷರ.

1. ನಮಸ್ತುಂಗ ಶಿರಸ್ತುಂಬಿ ಚಂದ್ರಚಾ
2. ವರಚಾರವೆ ತೈರೋಕ್ಕನಗರಾರಂಭಂ ಮೂ
3. ಲಸ್ತಂಭಾಯಸಂಭವೆ ಸ್ವಸ್ತಿಶ್ರೀಜಯಾಧ್ಯದಯ
4. ಶಕವರುಷ ೧೩೧೯ ಸಂದುವರ್ತಮಾನಯಾಶ್ವರಸಂ
5. ವತ್ಸರದ ಚಯತ್ರ ಸು ೧೦ ಗುರುಲು ಸೂರಿಯ
6. ಉದಯವಾದಪಳಿಗೆ ಹದಿನಾಲ್ಕಕ್ಕೆ ಕ
7. ಟಕಲಗ್ಗದಲಿ ವೀರಭದ್ರಧೇವರು . .
8. ವಡೆರು ಶ್ರೀ
9. ದಾನಾಶ್ರೀಯೋನ್ಮುಪಾಲನಂ ದಾನಾತ್ಮರ್ಗಮವಾಶ್ವೋ
10. ತಿ ಪಾಲನಾದುಟ್ಟುತಂಪದಂ ಸ್ವದತ್ತಾಂಪರದತ್ತಾಂ
11. ವಾ ಯೋಹರೇತಿ ಮನುಂಧರಾಂ ಶಪ್ತಿವೈರಾಶ
12. ಸಹಸ್ರಾಣಿ ಯಿಷ್ಟಾಯಾಂ ಜಾಯತೆ ಕ್ರಿ.ವಿ | ಈಧರ್ಮ

13. ನಳಪ್ಪವರು ವಾರಣಾಸಿಯಲ ಕವಿರೆಯ ಕೊಂದ
14. ಪಾಪದಲ ಹೋಪರು ಮಂಗಳ ಮಹಾ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ
15. ಮೆದೊಳ ದೈರವ ಶ್ರೀ

Note.

This record registers the consecration of the God Virabhadra on Thursday, 10th lunar day of the bright half of Chaitra in the cyclic year Īśvara corresponding to S' 1319 by some chief (Vaḍeru.) The time of the consecration is given as 14 ghaṭikas after sun-rise in Kaṭaka-lagna. The date corresponds to Thursday 8th March 1897 A. D.

The stone is broken just at the place where the name of the chief who set up the god is given. So also the name of the village in which Virabhadra was set up is lost. It must have been somewhere near Bêlûr since the slab has been found in the Bêlûr fort.

The usual verse in praise of Śambhu is given at the beginning of the grant and the usual verses beginning with dānapālanayôr-madhye and svadattām giving the rewards or punishments of making or destroying a grant of land occur at the end of the grant and also the usual imprecatory sentence meaning that the violators of the grant will incur the sin of killing cows in Vâraṇâsi.

The name of the writer or engraver of the grant is given as Meyola Bairava.

11

On a viṭragal in the fort wall of Bêlûr and now found in the same maṇṭapa to the north.

Size 2'—4" × 1'—8".

Kannada language and characters.

ದೇವೂರು ಟೌನ್ ಕೋಟೆಯ ಗೋಡೆಯಲ್ಲಿದ್ದ ವಿರಗಲ್ಲು.
(ಈಗ ಈ ಕಲ್ಲು ಶ್ರೀ ಚನ್ನಕೇಶವಸ್ವಾಮಿ ದೇವಸ್ಥಾನದ ಕೈಸಾಲೆಯಲ್ಲಿದೆ.)

ಪ್ರಮಾಣ 2'-4"×1'-8".

I. ಅಡ್ಡಪಟ್ಟಿ.

1. ಸಾಧಾರಣಸಂವತ್ಸರದ ಫಾಲ್ಗುಣ ಸು ೧೪ ಆ
2. ಶ್ರೀಮತು ಪ್ರತಾಪ ಚಕ್ರವರ್ತಿ ಹೊನ್ನನಣು

II. ಅಡ್ಡಪಟ್ಟಿ.

1. ಜಬರಶ್ರೀವೀರಬಲ್ಲಾಳ ದೇವರಸರು ರಾಜ್ಯಂ (ಗೆಯ್ಯುತ್ತಿ)
2. ದ್ವೈಲ ತುರುಕಾಯಾ ವಾಗಿದಲು ಮಡಿಯ ಬಂಪುಡ
3. ಚಾಕೆಯ ನಾಯಕನಮಗ ಮಲಗೊಡನು ಕುಡು

I. band—

1. Sādhāraṇa-samvatsarada Phālguna su 14 Ā
2. śrīmatu pratāpa chakravarti Hoisana bu-

II. band—

1. jabaḷa śrī Vīra Ballāḷa-dēvarasaru rājyam [geyyutti]
2. rddalli Turukāyāvāgidalu Maḍiya Baṃpuda
3. Chākeyanāyakana maga Mallagaḍanu kudu

Translation.

On Sunday the 14th lunar day of the bright half of Phālguna in the year Sādhāraṇa.

During the reign of the illustrious pratāpa-chakravarti Hoyisaṇa Bhujabaḷa śrī vīra Ballāḷadēvarasaru, while the Turukas were attacking the country (Turukāyāvāgidalu), Malagaḍa, son of Maḍiya Baṃpuda Chākeyanāyaka fought on horse-back (or fought with cavalry.)

Note.

This inscription is incomplete as the viragal recording it is broken below and some lines seem to have been lost.

The characters appear to belong to the end of 13th or beginning of the 14th century A. D.

The importance of the inscription consists in its recording the invasion of the Hoysala country by the Turukas viz., the Mussalman troops belonging to the Sultan of Delhi or his generals.

It is not dated in the Śaka era. But the name of Vīraballāḷadēvarasa and the paleography and the reference to Turuka invasion would indicate that the record belongs to the reign of Ballāḷa III or IV and the cyclic year Sādhāraṇa given corresponds to A. D. 1310. But the week-day however does not agree. Sādhāraṇa sam. Phāl. śu 14 of that year corresponds to 4th March 1311 A. D., a Thursday whether we take the lunar or solar month Phālguna and not Sunday as given in the record. It is difficult to account for the irregularity of the date.

The inscription states that one Mallagaḍa fought at the time of the Mussalman invasion. The phrase used is *Turukāyāvāgidalu*. Its exact meaning cannot be made out but it may be taken as equivalent to "during the Turuka invasion (of the country.)"

Thus the present record belongs to the series of inscriptions (E. C. V. Hassan 51, Arsikere 31, etc.) which relate to the brave fight which the last Hoysala kings, Ballāḷa III and Ballāḷa IV put up against the Mussalman invasions of the Khilji generals of Delhi.

12

On another slab which was originally in the fort wall at Bēlūr but is now found in the same maṇṭapa to the north of the Chennakēśava temple.

Size 2'—6" × 1'—3".

Kannada language and characters.

ಅದೇ ಕೋಟೆಯ ಗೋಡೆಯಲ್ಲಿರುವ ಮತ್ತೊಂದು ಕಲ್ಲಿನಲ್ಲಿ ಕೆತ್ತಿರುವುದು.
ಈಗ ಇದು ಕೇಶವದೇವರ ಗುಡಿಯ ನಾಲು ಮಂಟಪದಲ್ಲಿದೆ.

ಪ್ರಮಾಣ 2' × 6"—1' × 3".

- | | |
|-----------------------------------|--------------------------|
| 1. . . . ತ . . ರಾಮಂ . . . | 7. ಪುರುಷ ರತ್ನನುಕ್ಷೀರಾಂಬು |
| 2. ರಾಧುತೆಗೆ ಧದ್ರನಂದನೆಗೆ ನಾ . . . | 8. ದಮುದೇಗೌಡನ . . . |
| 3. ಮಚಲದೇವಿಗೆ ರಾಯರಾ . . . | 9. . . ರನುಮೆ . . . |
| 4. ನಿಪುಲಕ್ಷ್ಮಿದೇವಿಯತಾರ್ಕ . . . | 10. . . ದರಣ . . . |
| 5. ಶ್ರೀಯಂ \|\| ಅಶ್ವತಥನಕಳ್ಳವ್ವ . . . | 11. ರಹ . . . |
| 6. ಲಭಾಸ್ವರ ತನಯನತೇಜಂಹ . . . | 12. ಶ್ರೀ |

Note.

This record is full of lacunæ as only a portion of the inscription stone has been preserved. The rest of the stone is lost and each line is incomplete at the end.

Two persons named Machaladêvi and Mudegauḍa are extolled in the record. The first was probably the mother of the second. She is said to have been the daughter of Bhadra and very wealthy. Mudegauḍa is described as bright like Karna and a jewel of a man and a *kalpa-vriksha* to dependants.

The characters seem to belong to the 13th century A. D.

13

At the foot of the Vishṇu image in the same *sālumaṇṭapa* in the Chennakêśava temple at Bêlûr. (This image was originally standing at the entrance of the upparige in the east side of the main shrine of Chennakêśava.)

Kannada language and characters

ಅದೇ ಕೈನಾಲೆಯಲ್ಲಿರುವ ವಿಷ್ಣುದೇವರ ವಿಗ್ರಹದ ಕೆಳಗೆ ಕೆತ್ತಿರುವುದು. (ಈ ವಿಗ್ರಹವು ಪೂರ್ವದಲ್ಲಿ ಉಪ್ಪರಿಗೆಯ ಬಾಗಿಲ ಬಳಿ ಇದ್ದಿತೆಂದು ತಿಳಿದು ಬಂದಿದೆ.)

- | | | |
|----------------|--|------------|
| 1. ಲಕಪನ ಬಿನಾಹಾ | \| | 2. ಂತ್ತಂಮಣ |
|----------------|--|------------|

Note.

This gives the names of two devotees of the God Vishṇu who had their names inscribed at the foot of the image, Lakapa and Tammaṇa. The characters belong to 15th century A. D.

14

At the same town Bêlûr, in the Chennakêśava temple, an inscription on the north-east cross beam in the old Vâhana-maṇṭapa.

Size 2'—6" × 2".

Kannada language and characters.

ಅದೇ ಗ್ರಾಮದ ಶ್ರೀಚೆನ್ನ ಕೇಶವಸ್ವಾಮಿ ದೇವಸ್ಥಾನದ ಹಳೆಯ ವಾಹನ ಮಂಟಪದ ಈಶಾನ್ಯದಿಕ್ಕಿನ ಕಲ್ಲು
ತೊಲೆಯ ಮೇಲೆ ಕೆತ್ತಿರುವುದು.

ಪ್ರಮಾಣ 2'-6" × 2'.

ಮೈಲೊಜನ ಮಾಚಯ ಹುಲಿಯ ಕಡೆ ತನ್ನ ತಂಗಿಯ ಕೊಂಡ

Note.

This short record is in characters of the 12th century A. D. It is stated therein that Mailôja's (son) Mâcheya engraved the slab. The meaning of the rest of the inscription is not clear. It might be interpreted as Mâcheya recovering his younger sister (*tanna-tangeya konḍa*) on engraving the slab. If this meaning be accepted, we have to infer that his younger sister had been left as a surety with the authorities who supervised the construction and ornamentation of the pavilion in which the record is engraved and that Mailôja after completing the engraving work entrusted to him recovered her. It is also possible that his younger sister was under some sort of bondage and that by the funds he obtained from the carving and setting up of the pillar he set her free of bondage or slavery. But the usual meaning of *konḍa* is took or acquired and not recovered or released.

15

In the same Channakêśava temple at Bêlûr, writing on the basement
to the west of the southern flight of steps in the main temple.

Size 1' × 2".

ಅದೇ ದೇವಸ್ಥಾನದ ದಕ್ಷಿಣದ ಕಡೆ ಜಗಲಿಯ ಮೆಟ್ಟಲುಗಳ ಪಶ್ಚಿಮ ಬಲಗಡೆ
ತಳಪಾದಿಯ ಕಲ್ಲಿನಲ್ಲಿ ಕೆತ್ತಿರುವುದು

ಪ್ರಮಾಣ 1' × 2".

ಮಚನ ಕಲು

Note.

This short record which seems to belong to 12th century A. D. from its paleography merely states that it is Machana's stone or that the stone work in that portion was done by Machana. Machana here is probably the same as Mâcheya of the previous record.

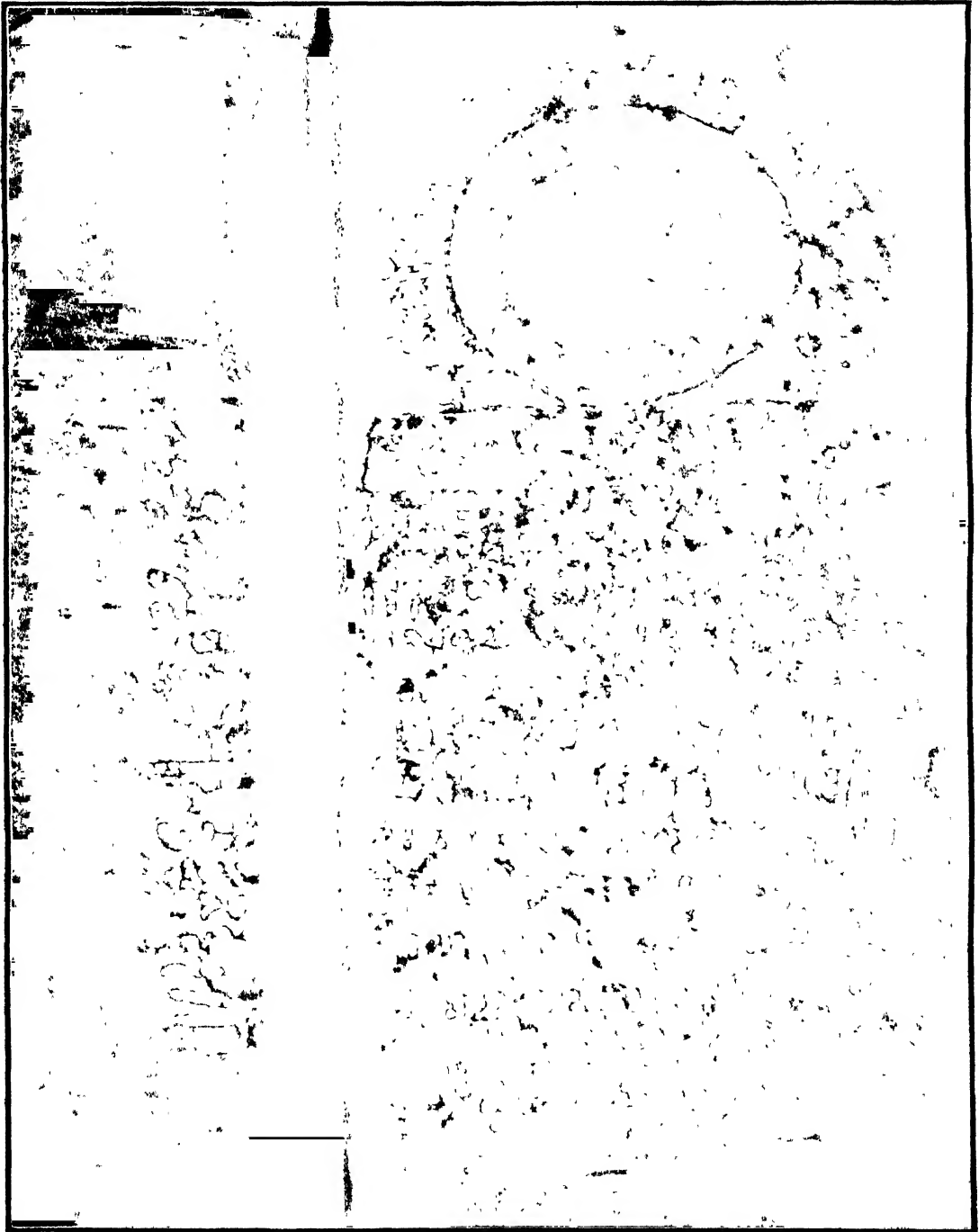
16

At the village Halmiḍi, in the same hobli of Bêlûr, on a slab near the Virabhadra
temple (The inscription slab is now in the office museum of the
Archaeological office, Mysore). [Plate [XXII.]

Size 4' × 1'.

. Old Kannaḍa language and characters.

HALMIDI STONE INSCRIPTION OF THE KADAMBA KING KAKUSTHA.



(No. 16—p. 72.)

ಅದೇ ಬೇಲೂರು ಹೋಬಳಿ ಹಲ್ಮಿಡಿ ಗ್ರಾಮದಲ್ಲಿ ವೀರಭದ್ರ ದೇವಸ್ಥಾನದ ಮುಂದೆ ನಟ್ಟಿದ್ದ ಕಲ್ಲು
(ಇದು ಈಗ ಮೈಸೂರಲ್ಲಿ ಶಾಸನದ ಇಲಾಖೆಯ ಮ್ಯೂಜಿಯಲ್ಲಿವೆ).

ಪ್ರಮಾಣ 2'—6" × 1'. ಹಳಗನ್ನಡಕರ

1. ಜಯತಿ ಶ್ರೀ ಪರಿಷ್ವಾಂಗ ಶ್ಯಾರ್ಗಾ [ಮ್ಯಾನತಿ] ರಚ್ಯುತಃ ದಾನವಾಕ್ಷ್ಯಯುಗಾನ್ತಾಗ್ನಿಃ [ಶಿಷ್ಠಾನಾನ್ತು]
ಸುದರ್ಶನಃ
2. ನಮಃ ಶ್ರೀಮತ್ಕದಂಬಪನ್ತ್ಯಾಗಸಂಪನ್ನನ್ಯಲಭೋರ [ನಾ] ಅರಿಕ
3. ಕುಸ್ಥಭಕ್ಷೋರನಾಳಿನರಿದಾವಿ [ಲೆ] ನಾಡು ಮೈಗೇಶನಾ
4. ಗೇನ್ದ್ರಾಭೀಶಭೃಷಹರಪೋರ್ ಶ್ರೀಮೈಗೇಶನಾಗಾಹ್ವಯ
5. ರಿವ್ವರಾಬಟರಿಕುರಾಮಲಪ್ಪೋಮತಾರಾದಿನಾಥನ್ನಳಪ
6. ಗಣಪತುಪತಿ ಮಾದಕ್ಷಿಣಾಪಥುಕುಶತಹವನಾ
7. ಹವದು [ಲೆ] ಪಶುಪ್ರದಾನ ಶಾಯ್ಕೋದ್ಯಮಭರಿತೋ [ನ್ದಾನ] ಪ
8. ಶುಪತಿಯೆನ್ನು ಪೊಗದಪೊಟ್ಟಣಪತುಪತಿ
9. ನಾಮಧೇಯನಾಸರಕ್ಕೆಲ್ಲಭಟರಿಯಾ ಪ್ರೇಮಾಲಯ
10. ಸುತನೆ ಸೇನ್ದ್ರಕಬೋಧಯದೇಶದಾ ವೀರಾಪುರುಷ ಸಮಕ್ಷ
11. ದೇ ಕೇಕಯಪಲ್ಲವರಂಕಾದೆಂದು ವೆತ್ತಜಯನಾವಿಜ
12. ಅರಸನೆ ಬಾಳಗಟ್ಟು ಪ್ಪುಡಿಲುಮೊಟವಳ್ಳಿಲುಂಕೊ
13. ಚಾರ್ಬಟಾರಿಕುಲದೊನಳುಕದಮ್ಮನ್ನೊಡ್ಡೋನ್ ಮಹಾಪಾತಕನ್
14. ಇವ್ವರಂ ಸಬ್ಬಕ್ಕದರ್ ವಿಚಾರನರಂ ಪಲ್ಮಡಿಗೆ ಕುಟು
15. ಮ್ಪಿಡಿವಿಟ್ಟಾರ್ ಅದಾನಳಿವೊನ್ನೆ ಮಹಾಪಾತಕಮಸ್ವಸ್ತಿ

ಇದೇ ಕಲ್ಲಿನ ಎಡುಕ್ಕದಲ್ಲ ಬರೆದಿರುವುದು.

16. ಭಟ್ಟಗ್ಗೀಗದ್ದ ಒಡ್ಡು ಅಪತ್ತೊನ್ನಿವಿಟ್ಟಾ ರಕರ

Transliteration.

1. jayati śrī-parishvaṅga Śyārṅga [myānati] r Achyutaḥ dānavākṣhṇōr-
yugāntāgniḥ [śiṣṭānāntu] Sudarśanaḥ
2. namaḥ śrīmat-Kadambapan tyāgasampannan Kalabhōra [nā]ari Ka
3. kuṣṭha-bhaṭṭōraṅāle Naridāvi [le] nāḍuḥ Mṛigēśanā-
4. gendrābhīlar-Bhūbhāṭaharappor śrī Mṛigēśa-Nāgāhvaya-
5. rirvvarā Baṭari-kulāmala-vyōma-tārādhināthann Alapa-
6. gaṇapaśupati mādakṣhiṇāpatha-bahuśatahavanā-
7. havadu [l] paśupradāna-śauryyōdyamabharitō [ndāna] pa-
8. śupatīyendu pogale ppoṭṭanapaśupati-
9. nāmadhēyanā-sarakk-Ellabhaṭariyā prēmālaya-
10. sutange Sēndraka Baṇōbhayaśēśadā virāpuruṣa-samaksha-
11. de Kēkaya-Pallavarām kāderidu pettajayanā Vija-
12. arasange baḷgaḷchu Palmaḍi ūṃ Mūḷivaḷli ūṃ ko-
13. ṭṭār Baṭārikuladon-Alu-Kadamban kaḷḍōn mahāpātakan
14. irvvarum Saḷbaṅgadar Vijārasarum Palmaḍige kuṛu-
15. mbidi viṭṭār adān alivonge mahāpātakaṃ svasti
16. bhāṭṭarggigāḷde oddali ā-pattōndi viṭṭā rakara

*Translation.***Line 1.**

Victorious is Achyuta who is embraced by Śrī but has the bow Śārṅga bent (ready for use) and who is a fire occurring at the end of the Yugas (cycles of time) to the eyes of the Dānavas (demons) but looks pleasing (is a defensive discus) to good people.

Lines 2-4.

Salutation!—During the reign of king Kakustha, the ruler of the Kadambas, who is devoted to the bestowing of gifts and is the enemy of the Kalabhōra, the governors (?) in the Naridāviḷe province were Mṛigêśa and Nâga, who were terrible as the lord of beasts (the lion or Śiva) and the lord of elephants (or serpents—Airāvata or Ananta.)

Lines 4-13.

These two, made a grant for military service of Palmaḍi and Mûḷivaḷli to the beloved son of Ella-Bhaṭari, Vija-Arasa, who in the presence of the heroic men of the two countries, Sēndraka and Bâṇa, fought the Kēkayas and Pallavas, pierced them and attained victory at the word of the moon to the spotless firmament called Bhaṭarikula, named the great Paśupati who is a Paśupati (or Śiva) to the Gaṇas who are the Aḷapas and who is full of heroism and action in giving away (slaying) cows (sacrificial beasts) in many hundreds of sacrifices which are battles in the great Dakṣiṇâpatha (Southern India) and is praised as the Paśupati (or Śiva) in bestowing gifts.

Line 13.

Aḷu Kadamba of the Bhaṭarikula. He who takes away this grant is guilty of the great sins.

Lines 14-15.

The two and Vija Arasa of Saḷbanga granted Kuṛumbiḍi to Palmaḍi. The destroyer of this grant will incur great sin. Be it well.

Line 16.

In the gross produce of this rice land a revenue of one tenth is granted to the learned Brahmins free of taxes.

Note.

Find spot.—About five miles to the north-west of Belûr, at the northern extremity of the Hassan District, two miles west of the Belûr-Chikmagalur road, on the right bank of the water course which develops into a tributary of the Yagachi stands the little village of Halmiḍi. Its chief temple is a comparatively insignificant modern structure dedicated to Virabhadra. The old mud fort wall of the village has now disappeared. Close to where its west gate stood was discovered five years

ago, buried in the earth, a dwarf stone pillar with some writing on it. The villagers installed it in front of the temple and used to tie cattle to it. Children practiced aiming by hitting it with stones and damaged many of the characters. In this position it was discovered by the Archæological Department who recognised its importance and transferred it to the Archæological Museum.

The pillar is four feet high, one foot broad and nine inches thick. It has three parts—a foot evidently cut with the intention of inserting it in a corresponding hollow in a base slab, a body about eighteen inches high, with two sides well planed and inscribed, and a head ten inches high which is shaped like a horse-shoe arch, with a small projection at the top. In the centre of the head is a circle seven inches in diameter provided with 'S' form spokes. It represents the Sudarśana-chakra of Vishnu.

The head bears the first line running in a horse-shoe form around the chakra. The face of the body bears 9 lines (2 to 15) and line 16 is written on the right side of the stone running from the top to the bottom. The inscription which is on a variety of soap-stone is in a comparatively good state of preservation except for the fact that the stones thrown by the village boys have damaged the upper lines and caused shallow pits in about a score of places making a correct reading difficult. The total number of lines is 16. Each letter is roughly about $\frac{2}{3}$ inches long and half an inch broad.

The following are a few of the records that may be studied along with this inscription.

Connected Records.

1. The Halsi plates of Kākusthavarman Kadamba (Indian Antiquary Vol. VI, P. 23 ff.)
2. The Tālagunda inscription of Śāntivarman (Epigraphia Indica Vol. VIII, P. 24).
3. The Tālagunda inscription of Kākustha Bhaṭāri (M. A. R. 1911, P. 83.)
4. The Tālagunda inscription of Prabhāvatī and Mrigēśa (M. A. R. 1911, P. 33).
5. The Chandravalli inscription of Mayūrasarman (M. A. R. 1929, P. 50).
6. The Anaji inscription of Nāpakkasa Pallava (Ep. Car. Vol. XI, Davangere 161).
7. The Bennur plates of Vijaya Śiva Kṛṣṇavarman (Ep. Car. Vol. V, Belūr, 245).
8. The Uppahalli inscription of Konganivarman (Ep. Car. Vol. VI, Chikmagalur, 42).
9. The Basavanapura inscription of Satyavākya (Ep. Car. Vol. V, Channarayana, 251).
10. The Gaddemane Inscription of Śilāditya (M. A. R. 1923, P. 83).

The writing of the inscription at least in the first fifteen lines is in a very late form of the cave alphabet which has not yet fully deve-

Paleography.

loped into the early Kannada of the Châlukyan and Ganga inscriptions. It is nearest in form to the Anaji stone inscription of Nanakkasa Pallava, the Vastâre stone inscription and the early Kadamba copper plate grants of which the Halsi plates of Kâkusthavarman may be taken as typical.

A few paleographical characteristics may be noted:—

1. The hooks of *ka*, *ra*, and medial *u* are narrow and the tail lifted up straight to about half the height of the long vertical line. The left arms of *ga* and *sa* have their bottom curved inside and raised into a straight tail, *ja* is written with straight strokes while *na* is formed of curved lines. *Cha*, *va*, and *ma* have yet closed mouths but the dent at the bottom is clearly developed; *ma* is yet upright. The lower end of *ta* etc., shows only a very slight tendency to rise and the mouth is wide open. *na* has its left arm either looped or straight. *pa*, *ba* and *ha* are definitely bulged on the left and indented at the bottom. The bottom of *bha* is wide open, though the arms are slightly curved. The left end of *ya* is fully looped while the tail of *la* ends on its left side. The loop of *va* has a closed mouth and a bottom dent. The left stroke of *sa* is hooked while *la* has a hook with a curved bottom stroke.

The serif is straight and short but is occasionally slightly arched also. It is thin and there is no clear evidence of either the nail-head or box-head. The medial *d* is curved and bent slightly down, while *i* is a large prominent overhead loop. The medial *u* is a bottom hook to the left with a straight upright tail but *ra* and *ka* get it in the form of a small curved hook on the left. The medial *ri* is a spiral hook. *e* is a stroke to the left with the end bent down. The anusvâra is a large dot to the right hand top of the serif.

The first line of the inscription contains a Sanskrit verse in the ślôka metre-

It is finely composed, clearly exhibiting the accepted traits of the kâvya style well known in the works of Kâlidâsa and other great writers. The author has tried

Language.

to show his mastery of ślêsha and contrast. There appears to be a double meaning attached to the words *vyânati* and *Sudarâna*.

The rest of the inscription, from line 2 to 13 and also lines 14 to 16 is in Kannada of a very early kind. In fact the appearance of Kannada so early as 450 A. D. gives this record a unique importance, since this is the earliest authentic lithic record in that language. As some scholars have doubted whether the language of the 'Oxyrhynchus papyrus' (Mys. Arch. Rep. 1926 p. 11) is Kannada at all and the authenticity of the Tagare plates and other Ganga records is questioned, it may as well be claimed that the Halmiḍi inscription is the earliest undisputed document, till now known in Kannada; and it is more than a century earlier than the Badami

records of Kirtivarman and Mangalēśa which held that position until very recently. A detailed study of the Halmiḍi record would thus be an important contribution to the history of the Kannāḍa language.

The language of this inscription is what has been called by B. L. Rice and R. Narasimhachar, Primitive Old Kannāḍa or Pūrvada Haḷagannaḍa. But the term 'Primitive' would be inapplicable to the elegant, expressive and polished language which appears in this record and also in the poetical epitaphs of the Śravanabelgūla monks. An examination of the Kannāḍa inscriptions belonging to the period previous to Nripatunga, suggests the view that while popular Kannāḍa with its large percentage of Dravidian words was used usually for popular records like the viragals in moffusil places, wherever courts, maṭhas and learned men flourished, whether they were orthodox Hindus or Jains, a polished, elegant and correct language was employed with both prose and verse compositions. While the viragals are generally in Kannāḍa and the royal grants are generally in Sanskrit, as exceptions a considerable number of records are found in a mixed language. To this class belongs the present record. It is a grant made by high state officers, assisted by pandits but set up in a village. Its 16 lines contain only about 16 small Kannāḍa words. It is interesting to note that in this class of Kannāḍa even in the middle of the fifth century A. D., purely Sanskrit words and compounds are freely used with Kannāḍa terminations and in the company of Kannāḍa words as in the high class classical works of later times. As examples, the compounds in lines 5 and 7 may be noted. These show that even at this early date, classical Sanskrit literature had already influenced Kannāḍa and given it a classical characteristic. Surely such language could not be called primitive. The name Early Kannāḍa or Pūrvada Kannāḍa may be suggested as being better suited.

As for the Kannāḍa itself of the inscription, with some exceptions it generally conforms to the description of Early Kannāḍa given by R. Narasimhachar in his History of Kannada Language (pages 128 ff) and possesses the following characteristics :

1. The lengthening of the vowel of the conjugational suffixes of the third person—*kaḷḍōn* (line 13), *alivōn* (line 15). *koṭṭār*, (line 12) *viṭṭār* (line 15).
2. Common change of the vowel "a" into "o"—*appōr* (line 4), *bhariton* (line 7).
3. The use of 'uḷ' for the locative suffix—*nāḍuḷ* (line 3) *dhavaḍuḷ* (line 7).
4. The lengthening of the vowel in the suffixes of the negative mood, not occurring.
5. The use of 'odu' and 'adu' for the neuter suffixes: not occurring.
6. The use of 'n' for the Bindu—*sutange* (line 10), etc.
7. The lengthening of the vowel as of the accusative suffix; not occurring.
8. The lengthening of 'a' the genitive and adjectival suffix—*bhaṭariyā*.

9. The use of 'ga' or 'ka' as the suffix of the third person of the imperative mood: not occurring.

10. The use of 'v' for 'b'—*viṭṭār* (lines 15 and 16)

11. The use of 'e' for 'i': *eṛidu* for *iṛidu* l. 11)

12. The use of double consonants for single ones—*ppottāṇa* (line 8), *bhbhaṭaha* (line 4), *irvvar* (line 5), *irvvarum* (line 14).

On the whole two features about the language of the inscription appear to be specially noteworthy:—

(1) A free mixture of classical Sanskrit with Kannaḍa showing that the contact between the two languages must have commenced several centuries earlier and that a classical early Kannaḍa style had already become established. The word like *Pettajayan* (line 11) is formed in imitation of Sanskrit.

(2) Even this mixed language is consistently early Kannaḍa with well developed grammatical forms. Obviously it must have had an earlier literary history.

The orthography of the inscription has nothing peculiar except for the duplication of some consonants. It is free from faults. The exceptions are:—

Orthography.

1. *bhbhaṭaha* (line 4), *Vijā-rasa* (line 14).

Other peculiarities are: *myānati* for *vyānati* in line 1; *bhaṭṭōran* for *bhaṭṭāran* in line 3; *baṭari* for *bhaṭāri* in line 5.

Line thirteen contains the name of the person who has signed the major grant. He calls himself *Aḷu-kadamba* of *Baṭari-kula*.

Authorship.

Presumably *Aḷu-kadamba* indicates a descendant of both the *Aḷupa* and *Kadamba* dynasties who belonged to the *Baṭari* family. Lines five and six show that such a person was *Paśupati*, king of the *Aḷupas*. Further light is thrown on the identity of that person by the *Tālagunda* temple doorway inscription in which is mentioned *Paśupati*, famed for his battles in the 'Dakṣiṇa' or South India. Doubtless he is identical with the *Paśupati* of the *Halmiḍi* record; R. Narasimhachar thinks that *Kakustha Baṭari* is identical with *Paśupati*. But it is more reasonable to infer from the text of the *Tālagunda* record and the words "*Paśupati nāmadhēya*" in the present document that they are different persons (M. A. R. 1911, p. 38). *Baṭari Kakustha* of the *Aḷupa* dynasty appears to be the son of the *Aḷupa* king *Paśupati* by a *Kadamba* princess *Lakshmi*. Since *Lakshmi*'s son was named *Kakustha* and her husband was the generalissimo of the *Kadamba* forces under *Kakusthavarman Kadamba* and the *Tālagunda* pillar inscription describes *Kakustha* as having given his daughters to the *Gupta* and other royal families, it may be presumed that *Paśupati* was a son-in-law of *Kakusthavarman* and that either *Baṭari Kakustha* who was a son of *Paśupati* and *Lakshmi* and was probably named after

his grandfather, or some brother of his was the Aḷu-Kadamba named in the present inscription. The grantee Vija-arasa is described as the beloved son of Ella-Bhaṭari, perhaps a valiant cousin of the family. He appears to have belonged to Aalbaṅga which may be identical with Savlanga, now a village to the north of Shimoga town. The grant was recommended by Paśupati, king of the Aḷupas and generalissimo of the Kadambas. The reigning emperor is undoubtedly Kākusthavarma Kadamba, about whom we already know much from the Halsi and Tālgunda records.

The first minor grant appears to have been made immediately after by Vija-arasa co-operating with Mṛigêṣa and Nāgendra. The second minor grant (line 16) which is on the right side of the pillar was perhaps inscribed at a later date by Vija-arasa himself since no other author is mentioned.

The main inscription records the grant of two villages Palmaḍi and Mûlivaḷli to Vija-arasa, son of Ella-Bhaṭari for the highly valiant act of fighting, slaying and defeating the combined armies of the Kēkayas and Pallavas on behalf of the combined forces of the Sēndrakas, Bāṇas and Kadambas in the course of a war made by the Emperor Kākusthavarman.

Geography.

1. *Kalabhōra*.—The name is not clearly visible and the reading of the three middle letters is doubtful. The nearest reading possible is Kalabhōranā which is genitive for the ruler of Kalabhōra which may be identified with Kalabhra a state frequently mentioned in the early Pallava and Ganga inscriptions.

2. *Naridāviḷanaḍu*.—This appears to be identical with Devalige-nāḍu, a district which included the country around the northern part of the Belūr Taluk. It is called Devalige-Elpattu in Chikmagalur 42 and Devalige viśhaya in the Keregālur plates of the Gangas. (M. A. R. 1930, p. 119, also see E. C. V. Belur 58, 71, E. C. VI. Chik. 1, 4, 21, etc.)

3. *Aḷupa*.—Aḷa, Aḷu and Aḷupa appear to be names of a kingdom comprising the northern portion of the South Canara district and the western portions of the Shimoga and Kadur districts. (*Vide* Saltore: History of the Alupas.)

4. *Dakshināpatha*.—Southern India to the south of the Vindhya.

5. *Sēndraka*.—The Sēndraka viśhaya appears to have included the western part of the Shimoga district and portions of North Canara. One of the Halsi records refers to the king Bharuśakti who was the glory of the family of Sēndrakas. The Chandravaḷli inscription mentions that they were conquered by Mayūrasarman (M. A. R. 1929, p. 55-56).

6. *Bāṇa*.—The Bāṇas ruled for many centuries over the country east of the Pālār river including Kolar, Anantapur and the neighbouring districts. The

Tālgunda inscription mentions that Mayūraśarman levied tribute from the Brīhaḍ Baṇas.

7. *Kékaya*.—Kekaya was originally a country to the north-east of the Dakhan. Very probably the ruling dynasty had extended its sway further south-east so that their territories extended to the north of those of the Pallavas and to the north-east of the Kadamba Empire. In the absence of definite information about the geographical position of the capital of the kingdom it may be presumed that it was identical with the eastern part of the Nizām's dominions. The Kekaya family is mentioned in M. A. R. 1911, p. 33, the Aṇaji inscription (Ep. Car. XI, Dg. 161).

8. *Pallava*.—The Pallava power, as is well known, extended to the south-east of the Kadambas.

9. *Palmaḍi*.—A village about seven miles north-north-west of Belur close to the boundary line of the Belur and Chikmagalur Taluks. It is now known as Halmiḍi.

10. *Mūlivalli*.—A small village about three miles north-west of Halmiḍi.

As has been explained above, paleographically, this inscription belongs to about the same time as the Halsi plates and the Aṇaji inscription. It states that Kākusthavarma Kadamba was ruling. The date usually assigned to this ruler is the second quarter of the 5th century A. D. Since he is described as having performed sacrifices and a Mrigēṣa, perhaps, his grandson is named therein as the general, we may fairly assign the inscription to the latter half of Kakustha's reign. Circa 450 A. D. would be an approximate date according to the generally accepted chronology of the Kadambas. There are, however, some scholars who give the Kadambas a date earlier by several generations.

Personages.

1. *Kākusthavarman*.—He was the junior son of Bhagīratha, younger brother of Raghu and father of Śāntivarma, the author of the Tālgunda pillar inscription.

2. *Kalabhōra*.—Kākustha is mentioned as the enemy of the Kalabhōra, whose proper name is not given. Evidently he was the ruler of the Kalabhra State.

3. *Mrigēṣa*.—He is described in the inscription as a Bhaṭṭa, which perhaps means a prince or general with a status between that of the emperor and a subordinate king who is a commander-in-chief. The meaning of the last word is not clear. The name Mrigēṣa and his high status at the end of Kākusthavarma's reign strongly suggest that he may be identical with Mrigēṣavarma Kadamba, son and successor of Śāntivarma. As a prince, he was probably holding the position of a governor or other officer of the state.

4. *Nāgendra*.—Since Nāgendra is mentioned as a Bhaṭṭa along with Mrigēṣa, he was probably another prince or high personage, about whom no other information is available.

5. *Paśupati*.—The name of Paśupati is mentioned also in the inscription on the right jamb of the doorway in the Praṇavēśvara temple at Tālgunda (M. A. R. 1911, p. 33). He appears to have been a king of the Aḷupas, the husband of Lakshmi, a Kadamba princess very probably one of the many daughters of Kākusthavarman who married rulers of foreign dynasties. Paśupati appears to have had a son by the Kadamba princess named Kākustha-baṭāri named after his maternal grand-father. The attribute Poṭṭaṇa means the proud or the Great (*Vide* Pampa Bhārata, I, 12).

6. *Vija-Arasa*.—This hero is stated to have been the son of Ella-baṭāri, probably a cousin of Paśupati and a native of Saḷvanga now a village to the north of Shimoga.

The present inscription is not only highly important for the history of the Kannada language, but it also throws welcome light on an important political event and on contemporary political conditions. Wars appear to

History.

have been frequent between confederacies led by the Pallavas and the Kadambas. In the present record we get information about a war between the Kadambas and their subordinate allies, the Sēndrakas, Bāṇas and Aḷupas on the one side, and the Kēkayas and Pallavas on the other. The Anaji inscription mentions the defeat of Kṛṣṇavarma Kadamba, probably Mṛigeśa's younger brother, at the hands of Naṇakkasa-Pallava. The present inscription records an earlier battle, in which the Kadambas were victorious. The battle probably took place in the Devalige-vishaya corresponding to the Hassan and Kadur Districts. The name of the Pallava ruler is not mentioned, but since according to the Lokavibhāga (M. A. R. 1909, p. 31) Simhavarman II, Pallava ruled for 22 years from A. D. 436, he was probably the contemporary ruler, who opposed Kākusthavarma. We also learn that Mṛigeśa and Nāgendra were governing Dēvaligenāḍu. The leader of the Kadamba armies appears to have been Paśupati Bhaṭāri, king of the Aḷupas and probably son-in-law of Kākusthavarma. The battle was won owing to the valour of Vija-arasa, son of Ella-Bhaṭāri, perhaps a cousin of Paśupati.

An interesting fact which appears in the inscriptions is the importance that appears to have attached to sacrifices. Paśupati and Kākustha are mentioned as taking great interest in the performances of yāgas and in bestowing gifts respectively.

Another point for noting is that the Kadamba family was equally devoted to the worship of Viṣṇu as of Śiva; the invocations of the present record and of the Taḷagunda pillar inscription suggest this view.

The existence of a tithe called 'Pattondi' on wet lands, kuṛumbiḍi perhaps some kind of concession to shepherds and of the custom of kings making grants to the brave warriors are noteworthy.

At the village Hagare in the hobli of Mādihalli, on a cross-beam
in the Īśvara temple.

Kannada language and characters.

ಬೇಲೂರು ತಾಲ್ಲೂಕು ಮಾದಿಹಳ್ಳಿ ಹೋಬಳಿ ಹಗರೆ ಗ್ರಾಮದ ಈಶ್ವರ ದೇವಾಲಯದ ತೊಲೆಯ ಮೇಲೆ,

1. ತುಸ್ಸಿಮೆಯನುಳ್ಳ ಭೂಮಿಗೆ ಹಿಂದೆ ವೃಂದಾವರವಾಗಿದ್ದಲ್ಲಿ ಕಟ್ಟಗುತ್ತಗೆಯಾಗಿತೆಂಬ ಸಿದ್ಧಾಯ ಪ ೪ ಅಲ್ಲ ದೇವಾಲಯವ ಮಾಡಿಸಿದದಕ್ಕೆ ಏಣಿಗೆ ತೆಂಬ ಕಟ್ಟಗುತ್ತಗೆ ಸಿದ್ಧಾಯ ಪ
2. ಒಂದಕ್ಕೆ ಕಟ್ಟಗುತ್ತಗೆ ಯಾಗಿ ಪ್ರತಿ ವರ್ಷ ಬೊಟ್ಟೇಶ್ವರ ದೇವರಿಗೆ ಶ್ರೀರಾಮ ಕೃಷ್ಣದೇವರವರು ತೆತ್ತು ತಂದು ಶ್ರೀರಾಮಕೃಷ್ಣದೇವರ ದೇವದಾನ ಅಕ್ಷೀಣ ಆಗಾಮ ಕಾಣಿಕ ಉಪಹಾರ ಮಾಡರಾಗಿದ್ದ ಸಮಸ್ತ ಆ
3. ರಾಮಕೃಷ್ಣ ದೇವರವರೆ ಕೊಂಬರು ಎಂಮ ಬೊಟ್ಟೇಶ್ವರ ದೇವರ ಭೂಮಿಯೊಳಗಣ ದೇವಾಲಯವೆಂದು ಅವ ಸಾಮ್ಯವನು ಬೇಡವೆಂದು ಆ ಶ್ರೀಮದಾರಾಧ್ಯ ಶ್ರೀರಾಮಕೃಷ್ಣ ಪ್ರಭುಗಳ ಮಕ್ಕಳು
4. ಗಳಿಗೆ ಆ ಶ್ರೀಬೊಟ್ಟೇಶ್ವರ ದೇವರ ಸ್ಥಾನಿಕ ಪಾಠಕನಾಯಕರ ಮಕ್ಕಳು ನಾಗಣ್ಣಂಗಳು ಸೋಮ ಗುರುಗಳ ಳಿಯ ಮಾಡ ಗುರುಗಳು ಆ ಸೋಮ ಗುರುಗಳ ಆನಂತಗುರುಗ

ಕೆಳಗಿನ ಪುಟ್ಟ

5. ತೀಮೂವರುಂ ಚಂದ್ರಾದಿತ್ಯರುಳ್ಳನ್ನ ಬರ ಈ ಮರಿಯಾದೆಯಲು ಒಡಂಬಟ್ಟು ಬರಸಿಕೊಟ್ಟ ಶಿರಾವತ್ರಿ ಇಂತಪ್ಪು ದಕ್ಕೆ ಸಾಕ್ಷಿಗಳು ಶ್ರೀಮದ್ರಾಜ ಗುರು ರುದ್ರ ಶಕ್ತಿದೇವರು ನಿ
6. ಕ ದೇವರ ಗುಮ್ಮಣ್ಣಂಗಳು ಶ್ರೀಮನ್ನಾಹಾಪನಾಯ್ಕಂ ಆಗಳೆಯ ಪದುಮಣ್ಣನವರು ಅರಳಿಯಕೆಡೆಯ ಮಲ್ಲಣ್ಣಂಗಳ ಮಗ ರೋಕಜೀಯ ನಿಂಬೆಯ ಮಾವಂತನ ಲಕ್ಷಜೀಯ ಅರಳಿಯ
7. ಕಳೆ ನರಸಿಂಗಜೀಯರ ಮಗ ರಣಪಜೀಯ ಮಲೆಯಾಳ ಪಂಡಿತರ ಸಂಗಜೀಯ ಇಂತಿವರುಭಯಾನತದಿಂ ಬರದ ರೇಬುಕ ಆನಂತದೇವ || ಬೊಟ್ಟೇಶ್ವರ || ಶ್ರೀಬೊಟ್ಟೇಶನಾಥ

Transliteration.

1. tussimeyanulla bhūmige himde vṛindāvaravāgiddalli kattaḡuttageyāgi teruva siddhāya pa 4 alli dēvālyava māḡisidadakke āṛige teruva kaṡṡu-guttage siddhāya pa
2. omdakke kaṡṡuguttageyāgi prativarsha Boḡchēśvaradēvarige Śrī Rāma-kṛishṇadēvaravaru tettu tamma śrī Rāmakṛishṇadēvara dēvadāna akshinī āḡānli kāṇike upahāra modalaḡidda samasta ā—
3. Rāmakṛishṇadēvaravare koṃbaru emma Boḡchēśvaradēvara bhūmiyoḡaḡaṇa dēvālayavemdu āva sāmyavanu bēdevemdu ā śrīmad Ārādhyā Śrī Rāma-kṛishṇa-prabhugaḡa makkaḡu
4. ḡaḡige ā śrī Boḡchēśvara-dēvara sthānika pāṡhaka-nāyakara makkaḡu Nāḡannamgaḡu Sōmagurugaḡ-āḡiya Māchagurugaḡu ā Sōmagurugaḡa Anamtaguruga
5. tī-mūvaruṃ oḡandrādityaruḡḡannabara ī-mariyādeyalu oḡambāṡṡu barasi koṡṡa śilāpatra imṡappudakke sākshigaḡu śrīmad-rāḡaguru Rudraśakti-dēvaru ni

6. ka dēvara Gummaṇṇaṅgaḷu śrīman mahāpasāytaṁ Agāḷeya Paduṇanna-
navaru Araḷiyakereya Mallannaṅgaḷa maga Lōkajīya Nimbeyamā-
vantaṇa Lakkhajīya Araḷiya
- 7: kaḷe Narasingajīyara maga Raṇapajīya Maleyāḷa-paṇḍitara Saṁgajīya
iṁtivar ubhayānatadiṁ barada lēkhaka Anantaḍēva ṽ Bochchēśvara ṽ
śrī Bochchēśanātha.

Note.

This record is incomplete as the beam on which it is engraved seems to have been part of a bigger beam which contained the full inscription. It is possible that the inscription was continued on another beam in the temple which housed the first beam and has been lost along with the beam on which it was carved. It seems probable that the present beam was brought from some other temple and set up in the present temple.

The record appears to contain a grant of land belonging to Bochchēśvara temple to a Brahman named Rāmakṛṣṇa-dēvaru called also Ārādhyā Rāmakṛṣṇa-prabhu on condition of the annual payment of 4 *hanas* as quit-rent. The land is said to have been previously covered with jungle (*vrindāvana-vāgiddalli*) and was cleared and brought under cultivation by the donee who is also stated to have set up a temple therein. In consideration of these he is stated to have been granted the land.

The document conveying the grant was executed by Nāgaṇṇa, Sōmaguru's son-in-law (*aliya* which also means sister's son) Māchaguru, Sōmaguru's (son) Anantaguru, who were the sons respectively of the *sthānika* (trustee), *paṭhaka* (reciter of the hymns in the religious service) and *nāyaka* (master of the temple) in the Bochchēśvara temple. No right was claimed by the donors from the donee on account of his having erected the new temple within the land belonging to the Bochchēśvara temple.

The signatures of the witnesses to the grant next follow:—Rājaguru (royal preceptor) Rudraśaktidēvaru; Sthānika Dēvara Gummaṇṇa; *mahāpasāyta* Paduṇṇa of Agāḷe; Lōkajīya, son of Mallanna of Araḷiyakere; Nimbeya Māvanta's (son) Lakkhajīya; Narasingajīya's son Raṇapajīya; Saṁgajīya, a physician or learned man of Maleyāḷa country (Maleyāḷa-paṇḍita).

The writer is named Anantajīya who is said to have composed the document with the approval of the last two donors. The signatures of the above two are given as Bochchēśvara and Śrī Bochchēśanātha.

The characters seem to belong to the 13th century A. D. A rājaguru Rudraśaktidēva is referred to in an inscription of 1286 A. D. (E. C. V. Arsikere 8). Ārādhyā Rāmakṛṣṇaprabhu, the donee is met with in a record of 1299 A. D. (Arsikere 121). See also M. A. R. 1911, P-49.

At the same temple of Ísvara at Hagare, on a slab in the ceiling
in the navaranga.

Size 3' x 2'.

Kannada language and characters.

ಬೇಲೂರು ತಾಲ್ಲೂಕು ಮಾದಿಹಳ್ಳಿ ಹೋಬಳಿ ಹಗರೆ ಗ್ರಾಮದ ಈಶ್ವರ ಬೇವನ್ನಾನದ
ಮೇಲ್ಬಾವಣಿಗೆ ಹಾಸಿರುವ ವಿರಗಲ್ಲು.

- | | |
|----------------------------|--------------------|
| 1. ಸ್ವಸ್ತಿ ಅಕ್ಷಯಸಂವತ್ಸರದ ಅ | 4. ಮ ಸೋಯಿಗಂಗೆ ನಿಲ |
| 2. ಸ್ವೀಜ ಸುದ್ಧ ೨ ಅ ಬಲುಗ | 5. ಸಿದ ಬೀರಗಲು ಮಂಗಳ |
| 3. ಯನಮಗ ಕಲ್ಲಗವಂಡನು ತಂ | 6. ಮಹಾ |

Note.

This is a viragal stated to have been set up by Balugaya's son Kallagavunda in memory of his younger brother Sôyiga. The date is given as Akshaya sam. Âsvija suddha 2 Sunday. It is not expressed in terms of Śaka era. The characters seem to belong to the close of the 13th century A. D. or the beginning of the 14th century. The date may be taken as equivalent to 28th September 1326 A. D., a Sunday (Ś 1248 A kshaya sam. Âsv.śu 2).

No king is named in the record.

At the village Hãltore in the same hobli of Mãdihallî, on a viragal lying to the
north of the village.

Size 5' x 2'—6".

ಬೇಲೂರು ತಾಲ್ಲೂಕು ಮಾದಿಹಳ್ಳಿ ಹೋಬಳಿ ಹಾರೊರೆ ಗ್ರಾಮದ
ಉತ್ತರದಿಕ್ಕಿನಲ್ಲಿರುವ ವಿರಗಲ್ಲು.

ಪ್ರಮಾಣ 5' x 2½'.

I ನೆಯ ಅಡ್ಡಪುಟ

1. ಸ್ವಸ್ತಿ ನಮಸ್ತ ಭುವನಾಶ್ರಯಂ ಶ್ರೀ ಪ್ರಿತ್ವೀವಲ್ಲಭಂ ಮಹಾರಾಜಾಧಿರಾಜ ಪರಮೇ
2. ಶ್ವರಂ ದ್ವಾರಾವತೀಪುರವರಾಧೀಶ್ವರಂ ಯಾದವಕುಳಾಂಬರದ್ಯುಮಣಿ ನವ್ವ
3. ಜ್ಞ ಚೂಡಾಮಣಿ ಮಲೆರಾಜರಾಜ ಮಲಪರೊಳು ಗಂಡ ಗಂಡ ಭೇರುಂಡ
4. ಕದನ ಪ್ರಚಂಡನನಹಾಯ ಶೂರನೇಕಾಂಗವೀರ ಗಿಂದುಗ್ಗುಮಲ್ಲಚಲ
5. ದಂಕರಾಮ ಮಗರರಾಜ್ಯ ನಿಮ್ಮೊಳ ಚೋಳರಾಜ್ಯ ಪ್ರತಿಷ್ಠಾಚಾರ್ಯರುಮಪ್ಪ ಶ್ರೀವೀರನಾ

II ನೆಯ ಅಡ್ಡಪುಟ

6. ರ ಸಿಹ್ವದೇ [ವ] ರು ಹೊರನೂರ ಪಟ್ಟಣದಲೂ ಸುಖಸಂಕಥಾ ವಿನೋ [ದ] ದಿಂ ಪ್ರಿತ್ವೀರಾಜ್ಯಂಗಿಯ್ಯ
7. ತ್ತು ಮಿದ್ವರ್ಧಿ ಹಾಲುತೊಳೆಯು ನಗ್ರಹಾರವಂ ಮಾಡಿದವೆಂದು ರಾಜಾಜ್ಞೆ ಮ್ತು ಪ
8. ದಿ ಮಹಾಪ್ರಸಾದವೆಂದು ಗಾಉಂಡುಗಳಿಲ್ಲರುಂ ಕೈಕೊಂಡು ಮಹಾಜನಂಗ

9. ಇಂ ತಂದು ನಂಮುಖಂ ಮಾಡೆಂದೊಲ್ಲದೆ ಹೋಗೆ ದಾಳಿಯಂ ತಂದು ಉ
10. ರೆಲ್ಲವಂ ನೊಣಗೊಂಡು ಉಡೆ ಉಡ್ಡೆ ಹೆಣ್ಣು ಸೇತುಕುಸೇತುಯಂ ಕಳೆ

III ನೆಯ ಅಡ್ಡಪಟ್ಟಿ

11. ದು ಆಹರಿಮಾರಗೊಡನ ಮಗ ಮಾರಯವೆರಯ ಉಗ್ರತೆಯಿಂದಾಳಿ . . .
12. ಕಾದಿ ಕುದುರೆಯ ಮಾ [ಬ್ಬಲ] ವಂತಾಗಿ ಗತೋಕ್ ಪ್ರಾಪ್ತನಾದ ಸಕವರಿಶ ೧೧೫೨ ವಿಕ್ರತಿ ನಂವ
13. ತ್ವರದ ಕಾರ್ತಿಕ ಶು ೯ ಬ್ರಹ್ಮವಾರದಂದು ಆ ಮಹಾಜನಂಗಳುಂ ಆನಾಡ ಮಹಾಪ್ರಜೆ
14. ಗೌಡುಗಳುಂ ಸಹ ಕೊಟ್ಟ ಕ್ರಮವೆಂತೆಂದಡೆ ಆ ಗೌಡುಗಳಿಗೆ ಕೊಡಗಿಯಾಗಿ ಹಾ
15. ಲತೊಳೆಯ ಕೆಣಿಗೆ ಹುಲ್ಲುಂಡಿಯ ದಾರಿಯಂ ಬಡಗಲು ಕಂಡು . . ಭೂಮಿಯು ಆವಂ

Transliteration.

- I 1. svasti samasta-bhuvanâśrayam śrī-prithvīvallabham mahārājādhirāja para-
mê-
2. śvaram Dvârâvatī-puravarâdhîśvaram Yâdava-kulâmbara-dyumanī sarvva-
jña-chûḍâmanī Malerâjarâja malaparoluganḍa gaṇḍabhêrunḍa
3. kadana-prachanḍan asahâyaśûran êkâṅgavîra giridurggamalla chala-
4. damka-Râma Magararâjya-nirmmûla Chôlarâjya-pratishṭhâchâryyaru-
mappa Śrī Vira-Nâ-
II 6. rasihvadê [va]ru Horanûrapatṭanadalû sukha-samkathâvinô [da] dim
prithvirâjyam-geyyu-
7. ttum irddalli Hâlutoṛeyan agrahâravam mâḍidevemdu râjâjñevattapa-
8. ḍi mahâprasâdavamdu gâumḍugaḷellarum kaikomdu mahâjanamga-
9. lam tamdu sammukham mâḍemḍadolladehōge dâliyam tamdu û-
10. rellavam sûregomdu uḍe urche henṇuseṛe turuseṛeyam kale-
III 11. du â Hari-Mâra-gauḍana maga Mârayapêraya ugrateyim dâli....
12. kâdi kudureya mâ [rbbala] vam tâgi gatalôka prâptanâda Sakavarîśa 1152
Vikritisamva-
13. tsarada Kârttika śu 9 Brihavâradamdu â-mahâjanamgaḷum â-nâḍa-mahâ-
praje-
14. gauḍugaḷum saha koṭṭa kramavemtemḍade â-gaumḍugaḷige koḍagiyâgi
Hâ-
15. lutoṛeya kerege Hulguṇḍiya dâriyim baḍagalu kamdu . . . bhûmiyu
âvam.....

Translation.

Be it well. While the illustrious refuge of the whole universe, favourite of the goddess of prosperity and earth, mahārājādhirāja-paramêśvaram, lord of the excellent city of Dvârâvatī, sun to the firmament the Yâdava race, crest-jewel of the all-knowing, king over the Male chiefs, champion over Malepas, gaṇḍabhêrunḍa, terrible in battle, unassisted warrior, sole hero, giridurggamalla, a Râma in moving battle,

ಅದೇ ಮೊಗನಾವರ ಗ್ರಾಮದ ಅಂಕದ ಬಾಗಿಲಲ್ಲಿರುವ ಕಲ್ಲಿನಲ್ಲಿ ಬರೆದಿರುವುದು.

ಪ್ರಮಾಣ 8' x 1'-6".

ಕನ್ನಡಭಾಷೆ ಮತ್ತು ಅಕ್ಷರ.

- | | |
|-----------------|--------------------|
| 1. ಹಿಂಗರ ಸಂವ | 4. ಕೊಡಗಿ ಕಲ್ಲನಟ್ಟು |
| 2. ರದ ಜೇಷ್ಠ ಸುದ | 5. ನಡಸಿ ಬಾಹಿರಿ |
| 3. ೧ ಲೂ ಸಿವಂಣಗೆ | |

Note.

This records the gift of a rent-free land to a person named Sivanna. A stone recording the gift was also ordered to be set up. The name of the donor is not given nor the reason for making the gift. As regards the date of the grant, the śaka year is not stated. Only the cyclic year Pingala, the month Jyēshṭha, the bright fortnight and the tithi, the 1st lunar day are given. The characters belong to the 17th century.

22

At the village Intitolalu in the hobli of Bikkōdu, on a vīragal standing near the Siddhēśvara temple.

Size 5' x 2'-6".

Kannada language and characters.

ಅದೇ ಬಿಕ್ಕೋಡು ಹೋಬಳಿ ಇಂಟಿತೊಳಲು ಗ್ರಾಮದ ಸಿದ್ಧೇಶ್ವರ
ದೇವಸ್ಥಾನದ ಪಕ್ಕದಲ್ಲಿರುವ ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ 5' x 2'-6"

I ನೆಯ ಅಡ್ಡಪಟ್ಟಿ

1. ಸ್ವಸ್ತಿ ಸಮಧಿಗತ ಪಂಚ ಮಹಾಶಬ್ದ ಮಹಾ ಮಂಡಳೇಶ್ವರ ದ್ವಾರಾವತಿ ಪು
2. ರವರಾಧೀಶ್ವರ ಯಾದವ ಕುಳಾಂಬರ ದ್ಯುಮಣಿ ಮಂಡಳಿಕ ಚೂಡಾ
3. ಮಣಿ ಮಂಡಳಿಕ ಬೇಂಟಿಕಾಣಿ ಕವಿಜನ ಕಲ್ಪವೃಕ್ಷ ಶ್ರೀ ವಿಷ್ಣು ಭೂಪಾ
4. ಳಕಂ|| ಶ್ರೀ ನಾರಸಿಂಗದೇವ ಪ್ರಿಥ್ವೀರಾಜ್ಯಂಗಯ್ಯತ್ತಿರಲು ತುಳುವೇಶಂ
5. ಚಕ್ರಗೊಟ್ಟಂ ತಳವನ ಪುರ ಉಚ್ಚಂಗಿ ಕೊವಳಾಲ ಬೆಳ್ಳಲ ವಲ್ಲೂಕ್ಕಲ

II ನೆಯ ಅಡ್ಡಪಟ್ಟಿ

6. ಬೈಸುವ ಹಡಿಯಗಟ್ಟಂ ಬಯಲು ನಾಡುಂ ನೀಳಾತಳದುಗ್ಗಂ|| (ರ) ರಾಯರಾ
7. ಯಾತ್ಯ ಪುರಿ ತೆರೆಯೂರಂ ಗಂಗವಾಡಿ ಸ್ಥಳಮ ಭೂಧಂಗದಿಂ ಕೊಂಡಂ ಶ್ರೀ
8. ವಿಷ್ಣು ಭೂಪಾಳಕಂ|| ಶ್ರೀ ನಾರಸಿಂಗದೇವನ ಪಟ್ಟದರಸಿ ಬಮ್ಮಲದೇವಿ ಸ್ವರ್ಗಸ್ತೆ
9. ಯಾದಳು|| ಸಿರಿವಳಲ ಚಾಕೆಗಾಲುಡ ಬೋಳವಾಳಿಗಂ ವಾ (ವೇ?) ಇ ವಾಳಿಗಂ ಸು
10. ರ ರೋಕ ಪ್ರಾಪ್ತನಾದ|| ಅತನ ಮಗ ಅಣ್ಣಗಾಲುಡ ಆಯತಗಾಲುಡ
11. ಚಾಗಿಗಾಡುಂ ಇನ್ನಿ ಇನಿಧರುಂ ಪರೋಕ್ಷ ವಿ [ನ] ಯಂ ಮಾಡಿಸಿದ ಕಲ್ಲು

Transliteration.

- I 1. svasti samadhigata-pancha-mahāśabḍa mahāmaṇḍalēśvara Dvārāvati-pu-
2. ravarādhiṣvara Yādavakuḷāmbara-dyumaṇi maṇḍalika-chūḍa-

3. maṇi maṇḍalika-bêṃṭekâra kavijana-kalpa-vriksha śrī Viṣṇubhūpâ-
4. ḷakam^{||}śrī Nârasingadêva prithvirâjyam geyyuttiralu^{||} Tuḷudêṣam
5. Chakragoṭṭam Taḷavanapura Uchchangi Kovaḷâla Beḷvala Vallûrkkala-
- II 6. rbbesuva Haḍiyagaṭṭam Bayalunâḍum Nîlâṭaḷadurgam^{||} (ra) Râyârâ-
7. yâṭmapuri? Tereyûram Gangavâḍi-sthâlama bhrûbhamgadim komḍam śrī-
8. Viṣṇubhūpâlakam^{||} śrī Nârasingadêvana paṭṭadarasi Bammaladêvi svarg-
9. gasteyâḍaḷu^{||} Sirivaḷala Châka-gâṇḍa jôlavâḷigam vâ (vê?) ḷevâḷigam su-
10. ra-lôkaprâptanâḍa^{||} Atana maga Anṇagâṇḍa Âyita-gâṇḍa
11. Châgi-gaṇḍanu inti inibharum parôksha-vi [na] yam mâḍisida kallu.

Translation.

Be it well. The obtainer of the five great sounds, mahâmaṇḍalêśvara, lord of the excellent city of Dvârâvati, a sun to the firmament the Yâdava race, crest-jewel of maṇḍalikas, hunter of maṇḍalikas, a kalpa tree to poets (was) the illustrious king Viṣṇu.

While the illustrious Nârasingadêva was ruling the earth :—King Viṣṇu conquered by the knitting of his eye-brows, Tuḷudêṣa, Chakragoṭṭa, Taḷavanapura, Uchchangi, Kovaḷâla, Beḷvala, Vallûr, Kanchi? the great Haḍiyagaṭṭa, Bayalnâḍ, Nîlâchaladurga, Râyârâyâṭmapuri, Tereyûr and Gangavâḍi-sthala.

The anointed queen of Nârasingadêva, Bammaladêvi attained svarga (died). Châkagâṇḍa of Sirivaḷal, attained the region of gods for his gratitude for maintaining him (jôlavâḷi) and on account of his vow (vêlevâḷi). His sons Anṇagavauḍa, Âyitagavauḍa and Châgigauḍa—all these three set up the stone in memory of the departed.

Note.

This record gives an instance of a peculiâr custom current in the times of the Hoysala kings among warriors who were attached to the king or queen of giving up their lives by some form of suicide on the death of their royal master or mistress. Thus Kuvâra Lakshma is stated to have been the general and minister of Ballâla II and committed suicide to fulfil some vow for his master (Belur 112).

The present record is not dated and belongs to the reign of Narasimha I (1141-1173 A.D.) son of Viṣṇuvardhana, the Hoysala king. A warrior named Châkagauḍa is herein stated to have given up his life on the death of Bammaladêvi, senior queen of Nârasimha I. The reason given for this self-sacrifice is stated to be that he was maintained by the royal family and that he had taken a vow to that effect. The manner of his death is not given here. The words jôlavâḷi and vêlevâḷi are met with in M. A. R. 1931, P 211 and S. I. I. VII P. 131.

23

At the same village Inṭitoḷalu, on a stone in the wet land of Siddêgaṇḍa.

Kannaḍa language and characters.

ಅದೇ ಇಂಟಿತೊಳಲು ಗ್ರಾಮದ ಪಟ್ಟೇಲ ಸಿದ್ಧೇಗೌಡನ ಗದ್ದೆಯಲ್ಲಿರುವ ಕಲ್ಲು.
ಕನ್ನಡಭಾಷೆ ಮತ್ತು ಅಕ್ಷರ.

1. ಮನ್ನಥ ಸಂವತ್ಸರದ ಮಾಘ ಬ ೭ ಲು
2. ಶ್ರೀಮತು ನುಗ್ಗೆ ಹಳೆಯ ವೀರರಾಜ ವಡೆ
3. ರ ಮಕ್ಕಳು ಚಿಕವೀರರಾಜಯನವರು ನ
4. ಮಗೆ ಕೃಷ್ಣಪ್ಪನಾಕಯ್ಯನವರು ಉಂ
5. ಬಳಿಯಾಗಿ ಪಾಲಿಸಿದ ತೊಳಲು ಗ್ರಾ
6. ಮ ದೊಡಯಜೀಯನು ಯೀಕಲಮಾಡಿದಾ ||

Transliteration.

1. Manmatha-samvatsarada Māgha ba 7 lu
2. śrīmatu Nuggehalliya Virarāja-vade-
3. ra makkaḷu Chikavira-rājayanavaru na-
4. mage Krushṇappa-nākayayyanavaru um-
5. baḷiyāgi pālisida Toḷalu grā-
6. ma Doḍayajīyanu yī kala māḍidā||

Translation.

On the 7th lunar day of the dark half of Māgha in the year Manmatha, the illustrious Chikavīrarājaya, son of Virarāja Vaḍeyar of Nuggehalli:—we have been favoured with the grant of the village Toḷalu as *umbali* by Krushṇappa Nāyakaya. Doḍayajīya engraved this stone.

Note.

This records the gift of the village 'Toḷalu (same as Inṭitolalu) as *umbali* to the chief of Nuggehalli named Chikavīrarājaya, son of Virarāja Vaḍer by Kṛishṇappa Nāyaka. The donor was apparently the chief of Bêlūr so named. The record is said to have been engraved by Doḍayajīya.

The date is not given in terms of any era. The only details given are Manmatha sam. Māgha ba. 7. The characters seem to belong to the end of the 16th or the beginning of the 17th century A.D. It is probable that Manmatha here might correspond to A.D. 1595 (the time of Kṛishṇappa Nāyaka II C. 1588-1625) and the whole date might be equivalent to 10th February 1596 A.D.

Nuggehalli is a village in Channarayana Taluk, Hassan District, and its chiefs were apparently subordinate to the Bêlūr chiefs.

No imprecation is found at the end of the grant.

24

At the village Chandāpura in the hobli of Arehalli, on a slab set up in the estate of Nāgappaṣeṭṭi.

Size 5' × 1'—6".

Kannada language and characters.

ಬೇಲೂರು ತಾಲ್ಲೂಕು ಅರೆಹಳ್ಳಿ ಹೋಬಳಿ ಚಂದಾಪುರದ ಗ್ರಾಮದ ನಾಗಪ್ಪಶೆಟ್ಟರ.ತೋಟದಲ್ಲಿ ಕೆರೆಯ ಬಳಿ ಇರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5'×1'-6"

- | | |
|------------------------------------|--------------------------------|
| 1. ಸ್ವಸ್ತಿಶ್ರೀ ಜಯಾಭ್ಯುದಯ | 23. ಲೂರ ಮಲ್ಲಿನಾಥದೇವರು ಸದಾಚಾರ |
| 2. ಶಕ ವರುಷ ೧೨೮೨ನೆಯ ವಿ | 24. ರಿ ಗಂಭೀರರಪ್ಪ ಕೊಯಡೆ ಪೊಡೆಯ |
| 3. ಕಾರಿ ಸಂವತ್ಸರದ ಪುಷ್ಯ ಸು ೨ ಗುರ | 25. ರಿಗೆ ಆ ನಾಗಂಣ್ಣ ಪೊಡೆಯರು ದಾನ |
| 4. ವಾರದಲ್ಲಿ ಸ್ವಸ್ತಿಶ್ರೀ ಮನ್ನಹಾಮಂ | 26. ಧಾರಾ ಪೂರ್ವಕಂಮಾಡಿ ಆ ಚಂದ್ರ |
| 5. ಡಳೇಶ್ವರಂ ಅರಿಯಾಯಿ ವಿಭಾಡ ಭಾಷೆ | 27. ತಾರಂಬರಂ ಸರ್ವಪಾಂಞ ನಡವ |
| 6. ಗೆ ತಪ್ಪುವ ರಾಯರ ಗಂಡ ಶ್ರೀ ವೀರ ಬುಕ | 28. ತಾಗಿ ಕೊಟ್ಟ ಚಂದಿಪುರವನೂ ಮು |
| 7. ಂಣ ಪೊಡೆಯರು ತಂಮ ಭುಜಬ | 29. ದೆ ಆರಾರು ಅರಸುಗಳು ಯಥ |
| 8. ಲದಿ ವೈರಿಯರಂ ಗೆಲ್ಲು ಕೊಂಡು | 30. ಮ್ನವ ಪಾಲಿಸುವಂತಾಗಿ ಕೊಟ್ಟಪುರ |
| 9. ಹೊಯಿಸಣ ರಾಜ್ಯದ ಹರಿಹ | 31. ಮನು ಎಲ್ಲರೂ ಪಾಲ್ಸಿ ನಡೆಸು |
| 10. ರ ಪಟ್ಟಣದ ನೆಲೆವೀಡಿನಲ್ಲಿ ಸುಖಸಂ | 32. ಉದು ಸ್ವದತ್ತಂಪರದತ್ತಂ |
| 11. ಕಥಾ ವಿನೋದದಿಂದ ಸ್ಥಿರರಾಜ್ಯಂ | 33. ವಾ ಯೋ ಹರೇತ ವಸುಂಧ |
| 12. ಗೆಯುತಿದಲ್ಲಿ ತತ್ವದ ಪದ್ಮೋಪಜೀ | 34. ರಾ ಪಟ್ಟಿವರುಷ ಸಹಸ್ರಾಣಿ |
| 13. ವಿ ಶ್ರೀಮತು ಬಂತಿಕಾಳಿ ರಾ | 35. ವಿಷ್ಣುಯಾಂ ಜಾಯತೆ ಕ್ರಿಮಿ |
| 14. ಯರಗಂಡ ತಪ್ಪದ ನಾಗಂಣ್ಣಪೊಡೆಯರು | 36. ಯೀಮಯ್ಯಾದೆಯಲ ಆ ಪು |
| 15. ತಮಗೆ ಉಂಬಳಿ ಆಗರಾಗಿ ಶ್ರೀ ವೀ | 37. ರದ ಮುಂದೆ ಕಲ್ಲನಡಿಸುವಹ |
| 16. ರ ಬುಕಂಣ ಪೊಡೆಯರು ಕೊಟ್ಟ ಹೊಯಿ | 38. ರಿಗೆ ನಾಗಂಣ್ಣ ಪೊಡೆಯರು ಆ |
| 17. ಸಣ ನಾಡವಳಿತದಲಿ ತಗರೆ ನಾಡೊ | 39. ಪುರವರ್ಗದ ಧತ್ತರಿಗೆ ಕೊಟ್ಟ ಪ |
| 18. ಳಗಣ ಚೇರಮನಹಳ್ಳಿಗೆ ಕುಳಪ್ರಮಾಂ | 40. ತ್ರಸಾನನ ಆ ನಾಗಂಣ್ಣ |
| 19. ಣು ಒಂದು ಹಣವನು ಕುಳವಕಡಿದು ಸ | 41. ಪೊಡೆಯರ ಪೊಪ್ಪ |
| 20. ವ್ಯಮಾಂಞವಾಗಿಮಾಡಿ ತಂಮ ಪೊಡ | 42. ಶ್ರೀ ವೀರಬುಕ್ಕಣ್ಣ |
| 21. ಹುಟ್ಟಿದ ಚಂದಪಪೊಡೆಯರ ಹೆ | 43. ಪೊಡೆಯರು |
| 22. ಸರಲ ಚಂದಪುರ ವೊಂದುಮಾಡಿ ಬೇ | 44. ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ |

Transliteration.

1. svasti śrī jayābhyudaya
2. śaka varuṣa 1282 neya Vi-
3. kārī-samvatsarada Pushya su 2 Guru-
4. vāradalli svasti śrīman mahā-mam-
5. ḍa|śśvaraṇi ari-rāya-vibhāḍa bhāshe-
6. ge-tappuva-rāyara-gaṇḍa śrī Vīrabukam-
7. ṇa-voḍeyaru taṃma bhuja-ba-
8. ladi vairi-rāyaraṃ geldukoṇḍu
9. Hoyisaṇa-rājyada Hariha-
10. ra-paṭṭaṇḍa neleviḍinalli sukha-sam-
11. kathā-vinōdadim sthira-rājyaṃ
12. geyutidalli tat-pāda-padmōpajī-
13. vi śrīmatu khantikāra-rā-

14. yaragaṇḍa Teppada Nāgaṁṇa Voḍeyaru
15. tamage umbali āgalāgi śrī Vi-
16. rabukaṁṇa-voḍeyaru koṭṭa Hoyi-
17. saṇa-nāḍa valitadali Tagare-nāḍo-
18. laḡaṇa Chêramanahallige kuḷa-pramāṁ-
19. ṇu ondu haṇavanu kuḷava kaḍidu sa-
20. rvvamāṁnyavāgi māḍi tamma voḍa-
21. huṭṭida Chandapa-voḍeyara he-
22. sarali Chendapura vomdu māḍi Bê-
23. lûra Mallinâtha-dêvaru sadâchâ-
24. ri gambhîrarappa Koyade-voḍeya-
25. rige â Nāgaṁṇa-voḍeyaru dâna-
26. dhârâ-pûrvvakam māḍi â-chamdra-
27. târambaram sarvvamāṁnya naḍava-
28. mṭâgi koṭa Chandipuravanû mu-
29. mde ârâru arasugaḷu yi-dha-
30. mmava pâlisuvamṭâgi koṭṭa pura-
31. yanu ellarû pâlsi naḍesu-
32. ūdu sva-dattam para-dattam
33. vâ yô harêta vasumḍha-
34. râ shasṭi-varusha-sahasraṇi
35. visṭâyâṁ jâyate krimi
36. yî maryyâdeyali â pu-
37. rada mumde kalla naḍisuvaha-
38. mge Nāgaṁṇa-voḍeyaru â-
39. pura-varggada bhaktarige koṭa pa-
40. tra-sâsana â Nāgaṁṇa-
41. voḍeyara voppa
42. śrī vîra-Bukaṇṇa-
43. voḍeyaru
44. śrī śrī śrī

Translation.

Be it well. On Thursday 2nd lunar day of the bright half of Pushya in the auspicious Śaka year 1282, the cyclic year Vikâri.

Be it well. While the illustrious mahāmaṇḍalêsvara, conqueror of hostile kings, champion over rulers who break their word, Śrī Vîra Bukanna Voḍeyar defeated the enemy kings by the prowess of his arms and ruled steadily in peace and comfort at his residence in Hariharapaṭṭana in the Hoysana kingdom.

A dependant on his lotus feet : the illustrious champion over Khantikâra kings (khantikâra-râyara-gaṇḍa) Teppada Nāgaṇṇa Voḍeyar granted the village

Chêramanahalli which was situated in Tagare-nâḍ belonging to Hoysana-nâḍu and which had been bestowed on him for maintenance (*umbali*) by the illustrious Vira Bukkaṇṇa Voḍeyar, after fixing the tax of one haṇa? (*kuḷapramāṇu*) and making it free of all imposts and forming a new village out of it called Chendapura in the name of his brother Chandapa Voḍeyar to (the god) Mallinâthadêvaru at Bêlûr, to Kôyaḍe Voḍeyar, deep in righteousness, to last for as long as the moon and stars endure and with pouring of water.

The future kings will maintain this dharma (charity). All will continue this *pura* (hamlet).

He who takes away land given by oneself or others will be born as a worm in ordure for sixty thousand years.

This *patra-śāsana* (inscription recording a document containing a gift or sale) was granted by Nāgaṇṇa Voḍeyar to the *bhaktas* (lit. devotees: here Viraśaiva priests) belonging to the *puravarga* (village population) in order that a stone might be set up in front of the village recording a grant to this effect.

The signature of the said Nāgaṇṇa Voḍeyar:—

Śrī. Vira Bukkaṇṇa Voḍeyaru. Śrī. Śrī. Śrī.

Note.

This records a grant of a village for the Viraśaiva or Lingāyat priests at Bêlûr by Teppada Nāgaṇṇa Voḍeyar during the reign of the Vijayanagar king Vira Bukkaṇṇa Voḍeyar I. The village granted consisted of the lands of the village Chêramanahalli in Tagarenâḍ which belonged to Hoysana-nâḍ. The object of the grant was to perpetuate the name of the donor's brother Chandapa Voḍeyar and the new village was accordingly named as Chandapura.

Who was the donee? We find the names of Mallinâthadêvaru of Bêlûr and Kôyaḍe Voḍeyar as the donees. Whether Mallinâthadêvaru means a priest or a god at Bêlûr cannot be determined. Probably the latter is meant by Mallinâthadêvaru and Kôyaḍe Voḍeyar was the priest of the temple and the grant was made for the services of the god and Kôyaḍe Voḍeyar, its priest, was entrusted with the management and enjoyment of the lands on his performing the necessary services for the god. With him were associated the Bhaktas referred to as donees in line 39.

Nothing is known from inscriptions about a temple at Bêlûr dedicated to the god Mallinâthadêvaru.

Hariharapaṭṭana where Bukkaṇṇa Voḍeyar is stated to be camping is probably the same as Harihara in Chitaldrug District situated at the confluence of the Tungabhadra and Haridra rivers. It has a temple dedicated to the god Harihara, a combination of the gods Vishnu and Śiva. As a sacred place it is referred to in several inscriptions (E. C. V. Arsikere 108 of Ś 1177, Hassan 6 of Ś 1437 ;

E. C. XI Davangere 23 of § 1382, 26 of 1300 A. D., 36 of § 1190, etc.). It is also called Hariharadēvapura in a copper plate grant of Bukka II, dated 1352 A.D. (E. C. XI, Davangere 67). 'It is called Hariharapura in an inscription at Harihar, dated 1280 A.D. (E.C. XI, Davangere 59).

The donor Teppada Nāgaṇṇa Voḍeyar with the title Khanti-kāra-rāyara-gaṇḍa (punisher of kings who talk vainly) was a son and subordinate of the Vijayanagar king Bukka I. (See E. C. IX, Hoskote 93, 113; X, Chikballapur 63; V. Hassan 19.) The date of the grant corresponds to 22nd December 1359 a Sunday taking § 1281 Vikari.

KADUR DISTRICT.

NARASIMHARAJAPURA SUB-TALUK.

25

At the village Bālehalli in the hobli of Bālehonnur, on a slab standing in the enclosure of the Virabhadra temple.

Size 2' 6" × 1' 6".

ನರಸಿಂಹರಾಜಪುರ ನಬ್ ತಾಲ್ಲೂಕು ಬಾಳೆಹೊನ್ನೂರು ಹೋಬಳಿ ಬಾಳೆಹಳ್ಳಿ ವೀರಭದ್ರ ದೇವಸ್ಥಾನದ
ಪ್ರಾಕಾರದಲ್ಲಿ ನಟ್ಟ ಕಲ್ಲು.

ಪ್ರಮಾಣ 2-6" × 1-6".

1. ಸ್ವಸ್ತಿಶ್ರೀ ಜಯಾದ್ವೈದಯ ಶಕವ ೧೨೯೦ನೆಯ ಕೀ
2. ಲಕನಂವತ್ಸರದ ಫಾಲ್ಗುನ ಬ ೧೦ ಆ ಶ್ರೀಮನ್ಮಹಾ ಮಂ
3. ಡಲೇಸ್ವರಂ ಅರಿರಾಯ ವಿಭಾಡ ಭಾನೇಗೆ ತಪ್ಪುವ ರಾಯರ
4. ಗಂಡ ಶ್ರೀ ವೀರ ಬುಕಣೊಡೆಯರು ಪ್ರಿಥ್ವೀರಾಜ್ಯಂಗೆಯ್ಯತ್ತಿ
5. ರೆ ಆರಗದ ರಾಜ್ಯವನಾಳುವ ಕುಮಾರ ಪಿರುಪಂಣ
6. ಒಡೆಯರ ಮಹಾಪ್ರಧಾನಿ ಮಾದರನೊಡೆಯರು
7. ಮಾಡಿದ [ಧ] ಮ್ಹು ಸಾತಳಿಗೆ ನಾಡೊಳಗೆ ಬಾಳೆಹಳೆಯ ವೀರೇ
8. ಸ್ವರದೇವರಿಗೆ ಅಮೃತಪಡಿಗೆ ಬಾಳೆಹಳೆಯ ವರ
9. ಹ ೧೦೧ರ ೪೦ ಕುಳವಕಡಿದು ನಾಡುಸಂತೆ
10. ಲಿ ಸಿಗುರವಳಿ ಒಳಗೆ ಧೂಮಿಗ ೧೦೧ || ೦
11. ವೀರಭದ್ರನಿಗೆ
12. ಆ ಮಾದರನೊಡೆಯರು ನಾಡುಳಿಯಲು
13. ಬ್ರಾಹ್ಮ
14. ಣರಸತ್ರ ಧರ್ಮವನು ಆರಳಿವಿದೊಡೆ
15. ವಾರಣಾಸಿಯಲು ಸಾವಿರ ಕವಿರೆಯ್ಯ ಕೊಂಡ
16. ಪಾಪದಲಿ ಹೋಹರು || ಸ್ವದತ್ತಂ ಪ [ರ] ದತ್ತಂ
17. ವಾ ಯೋ ಹರೇತಿ ವಸುಂಧರಾ ಪೃಷ್ಠಿವ
18. ಷ್ಠ ಸಹಸ್ರಾಣಿ ವಿಷ್ಣುಯಾಂ ಜಾಯತೇಕ್ರಮಿ

Transliteration.

1. svasti śrī jayādbudaya śakava 1290 neya Kî-
2. laka-samvatsarada Phālguna ba 10 â śrīman mahāmaṇ-
3. ḍalēśvaraṃ arirāyavibhāḍa bhāsege-tappuva-rāyara-
4. gaṇḍa śrīvīra-Bukaṇḍeyaru prithvirāyaṃ geyyutti-
5. re Āragada rājyavanāluva Kumāra Virupaṇṇa-
6. ḍeyara mahā-pradhāni Mādarasa-ḍeyaru
7. māḍida [dha] rmma Sātaḷige-nāḍolage Bālehaḷiya Virē-
8. svara-dēvarige amritapaḍige Bālehaḷili vara-
9. ha 101 ra 40 kuḷava kaḍidu Nāḍu-sante-
10. li Siguruvaḷi oḷage bhūmi ga 101⁰
11. Virabhadranige
12. â Mādarasaḍeyaru Nāḍuḷiyalu
13. Brāhma-
14. ṇara satra-dharmmavanu Āraḷipidode
15. Vāraṇāsiyalu sāvira-kavileya konda
16. pāpadali hōharu || sva-dattam pa [ra] dattam
17. vā yō harēti vasumḍharā shasṭi-var-
18. sha sahasrāṇi viśṭhāyāṃ jāyatē krīni

Note.

This belongs to the reign of Bukka I (Bukaṇḍeyar), king of Vijayanagar. He is given the titles mahāmaṇḍalēśvara and ari-rāya-vibhāḍa (conqueror of enemy kings). Under him Kumāra Virupaṇḍeyar is stated to be the ruler of the kingdom of Āraga. This Virupaṇḍeyar was a son of Bukka I and several inscriptions of his are found in this area (See E. C. VI, Koppa 6 of 1369; Mudgere 52 of 1370; VIII, Tirthahalli 16 of 1377). The kingdom of Āraga included parts of the present Koppa, Mūdagera, Tirthahalli and Nagar Taluks.

The present record registers a gift of land in the village Bālehaḷi (the details regarding this land cannot be made out clearly owing to the letters indicating the same being not clear) by Mādarasa-ḍeyar, *mahāpradhāni* (chief minister) of Virupaṇḍeyar for the service of food offerings in the temple of Virēśvara (same as Virabhadra) in the village Bālehaḷi situated in Sātaḷige-nāḍ district. He is stated to have granted certain taxes (details not clear) in Nāḍuḷi (?) for setting up a free boarding house for Brahmans.

Mādarasa Ḍeyar of the grant is the same as Mādhava-mantri who ruled from about 1347 to 1391 the kingdoms of Chandragutti, Āraga and Konkan during the reigns of Harihara I, Bukka I and Harihara II. He was a scholar, general and minister. He was a Śaiva Brahman and disciple of the Kāḷāmukha priest Kriyāśakti (See M. A. R. 1929, p. 171 and Ep. Ind. XXI, p. 18.).

The grant is dated Ś. 1290 Kīlaka sam. Phā. ba. 10 corresponding to Sunday, March 4, A.D. 1369. The record ends with the usual imprecation.

26

Copper Plate in the possession of the Bālehonnnûr-maṭha at Bālehalli
in the same Narasimharajapura Sub-Taluk.

Size $12\frac{1}{2}" \times 8\frac{1}{2}"$.

Kannada language and characters.

Single plate only with raised edges. The plate belongs to the Mūḍigere maṭha, which is a branch of the Bālehonnnûr-maṭha.

ನರಸಿಂಹರಾಜಪುಗ ಸಬ್ ತಾಲ್ಲೂಕು ಬಾಳೆಹಳ್ಳಿಯ ಮಠದಲ್ಲಿರುವ ತಾಮ್ರ ಶಾಸನ

ಒಂದು ಹಲಗೆ.

ಪ್ರಮಾಣ $12\frac{1}{2}" \times 8\frac{1}{2}"$.

1. ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರ ಚಾರವೆ ತ್ರೈಲೋಕ್ಯ
2. ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೆ ಸ್ವಸ್ತಿಶ್ರೀ
3. ಜಯಾಧ್ಯುದಯ ಶಾಲವಾಹನ ಶಕ ವರುಷ ೧೭೩೦ನೆ
4. ಯ ನರ್ವಜಿತುನಂವತ್ಸರದ ಮಾಘ ಶು ಕ್ಲಿಷ್ಟ ಶ್ರೀ ಮತ್ಸ
5. ಜ್ಞಾನಶುಭ ಶಿವಾಚಾರ ಸಂಪನ್ನರಾದ ಕುರುವದ ಹಾಲದೇ
6. ವರಿಗೆ ಬೊಕ್ಕನದ್ದ ಸಿದ್ಧ ಬಸವೈಯನು ಕಳಸದಲ್ಲೂ ಕಟ್ಟಿಸಿ
7. ಕೊಟ್ಟ ವಿರಕ್ತ ಮಠದ ಧರ್ಮಕ್ಕೆ ಯೆಡವ ಮುರಾರಿ ಕೋಟಿ
8. ಕೋರಾಹಲ ವಿಶುಧ ಮೈದಿಕಾದ್ವೈತ ಸಿದ್ಧಾಂತ ಪ್ರತಿಷ್ಠಾಪ
9. ಕ ಸಿವಗುರು ಭಕ್ತಿಪರಾಯಣರಾದ ಕೆಳದಿ ನದಾಶಿವರಾ
10. ಯ ನಾಯಕರ ಪಂಶೋದ್ಭವರಾದ ಸಿದ್ಧಪ್ಪನಾಯಕರ
11. ಪ್ರಪಾತ್ರರು ಶಿವಪ್ಪನಾಯಕರ ಪಾತ್ರರು ಸೋಮಶೇಖರನಾ
12. ಯಕರ ಧರ್ಮಪತ್ನಿಯರಾದ ಚೆನ್ನಮ್ಮಾಜಿಯವರ
13. ಪುತ್ರರು ಬಸವಪ್ಪನಾಯಕರು ಬರಸಿಕೊಟ್ಟ ಭೂದಾನಧ
14. ರ್ಮಶಾಸನದ ಕ್ರಮವೆಂತೆಂದರೆ ಯೀಮಠದ ಧರ್ಮಕೆ ಉ
15. ತ್ತರಕೊಟ್ಟ ಸ್ವಾಸ್ಥ್ಯಕ್ಕೆ ಶಾಸನವಿಲ್ಲ ಶಾಸನವ ಬರಸಿಕೊಡಬೇಕೆಂ
16. ಧು ಮರಿಯಪ್ಪನವರು ಹೇಳಿದ್ದರಿಂದ ಉತ್ತರಕೊಟ್ಟ ಸ್ವಾಸ್ಥ್ಯ
17. ಗೆ ಬರಸಿಕೊಟ್ಟದು ಯೀಮಠದ ಧರ್ಮ ಕೆಬಿಟ್ಟ ಸ್ವಾಸ್ಥ್ಯ ಕಳ
18. ಸದಸೀಮೆ ಸಂಸೆಗ್ರಾಮದ ವಳಗಣ ಕೋಣೆಗೋಡಗ್ರಾಮ
19. ಗಕೆ ಪ್ರಾಕುರೇಣಿಸಿದಾಯದಿಂದ ಗ ೪೮೧|| ಬಿರಾಡದಿಂದಲ್ಲ
20. ಗ ೨೯||| ಮಳವರಿಯಿಂದ ಗ ||೧||| = ಅಂತು ಗ ೭||೪ = ವೊ
21. ಟ್ತನಲ್ಲೂ ಕೂಡಿದ ಕುಳವಿಶೇಷದ ಬಗೆಯಲ್ಲೂ ಯೀಗ್ರಾಮಕೆ
22. ಕೂಡಿದು ಗ ೧||೨| ಉಭಯಂಗ ೮||೧| = ಸ್ವಾಸ್ಥ್ಯಪಾಲಕೊ
23. ಣೆ ಕೋಡಿಂದ ರೇಣಿ ಪ್ರಮಾಣಿಸುತ್ತ ಗ ೨೯೩|||ಕ್ಕೆ ವಿವರ
24. ಹುಟ್ಟುವಳಿಯಿಂದ ತೋಟಮರ ೨೦೦ಕ್ಕೆ ಗ||೩ ಮೆಣಸು

ಹಿಂಧಾಗ

25. ಪಡಿ ಶಿಕೆ ೧೧|| ಯೇಲಿಕಪಡಿ ಖಿಕೆ ೧೧|| ಅಂತುಗ ೧೧|| ನಪ್ಪದಿಂ . . ನ್ತ
26. ೪ದ ನಪ್ಪದಿಂದ ಮರ ಖಿಂಕೆ ಗ ೧೯|| ಉಧಯಂಗ ೨೫|| ಹೊಸಾ
27. ಗಿ ಆಗಾಮಿಮಾಡಿಕೊಂಬ ಹೆಚ್ಚಿಗೆಯಿಂದ ೧೨|| ಉಧಯಂಗ ೨||೧
28. ಉಧಯಂಗ ೧೧೧|| = ಹಂನೊಂದು ವರಹಂನು ಯಪಣಹಾಗೂ
29. ದೇಳೆಯಸ್ವಾಸ್ತಿ ಮಾನ್ಯದ ಯೆತ್ತುನಡೆ ೨ಯೆರಡು ಯೆತ್ತಿನ ಮಾನ್ಯಸಹಾಶಿ
30. ವಾರ್ಷಿಕವಾಗಿ ಕೊಟ್ಟವಾಗಿ ಯೀಧೂಮಿಗೆನೆಟ್ಟ ಲಂಗಮುದ್ರೆ ಕಲ್ಲನೊಳಗು
31. ಕ್ಷನಧಿನಕ್ಷೇಪ ಜಲಪಾಶಾಪ ಅಕ್ಷೀಣ ಆಗಾಮಿಸಧ ಸಾಧ್ಯಂಗಳೆಂ
32. ಬ ಅಪ್ಪಭೋಗತೇಜ ಸ್ವಾಮ್ಯಂಗಳು ಯೀಧೂಮಿಯಲ ನಸ್ಯಾರಾಮ
33. ಮುಂತಾಗಿಯೇನು ಅಧಿಕಪಲವಾಹಂತೆ ಸಹಾ ಆಗುಮಾಡಿಕೊಂ
34. ಡು ಮಾನ್ಯದಯೆತ್ತು ನಡೆ ೨ ರಮೇಲೆ ಅಡಕೆ ಮೆಣಸು ಯುರಿಪಟ್ಟಿಕ
35. ವಾಡ ಮುಂತಾದ ಘಡಿಸಿನ ಸರಕು ಹೊರತ್ತಾಗಿ ಹೇರಿಕೊಂಬ ಜಿನಿಸು
36. ಅಕಿಧತರಾಗಿ ಉಪುಹುಳಿದಿವಳ ಬೂಸ ಯೆಂಣೆ ತ್ತಪ್ಪ ದೇಳೆ ದೆಲ್ಲ ಕಾ
37. ಯ ಕತ್ತ ಕಾಚು ಬೊಬರಿ ಜವಳಿ ಕಬುನ ಹೊಗೆಸೊಪ್ಪು ಉತ್ತುತೆ ಬಜೂ
38. ರ ಯಂಗು ಜೀರಿಗೆ ಮೆಂಥ್ಯ ನೀರುಳಿ ಬೆಳುಳ್ಳ ಅರಿಸಿನ ಶುಂಟ ಮುಂತಾದ ಜಿನಿ
39. ಸನು ಹೇರಿಕೊಂದು ವೀರಮಾಹೇಶ್ವರ ಪಾರಂಪರ್ಯವಾಗಿ ಆಚಂದ್ರಾಕ್ಷ್ಯಸ್ಥಾಯಿ
40. ಗಳಾಗಿ ಸುಖದಿಂ ಮಠಧರ್ಮವನ್ನಡಿಸಿಕೊಂಡು ಬಾಹದೊಂದು ಬರಿಸಿಕೊಟ್ಟ ಧರ್ಮ
41. ಶಾಸನ ಅದಿತ್ಯ ಚಂದ್ರಾವನೋನಳಶ್ಚ ದ್ಯೌರ್ಧೂಮಿರಾಶೋಹ್ರದಯ
42. ಂ ಯೆಮಶ್ಚ ಅಹಶ್ಚ ರಾತ್ರಿಶ್ಚ ಉಭೇಚ ಸಂದ್ಯೇಧರ್ಮಶ್ಚ ಜಾನಾತ್ರಿ ನರಸ್ಯಉ
43. ತಂ ದಾನಪಾಲನಯೋರ್ಮದ್ಯ ದಾನಾಭೇಯೋನು ಪಾಲನಂ ದಾನಾತ್ಸ್ವರ್ಗ
44. ಮವಾಪೋತಿ ಪಾಲನಾದುತುತಂಪದಂ ಸ್ವದತ್ತಾದ್ವಿಗುಣಂ ಪುಣ್ಯಂಪರದ
45. ತ್ತಾನುಪಾಲನಂ ಪರದತ್ತ ಪಹಾರೇಣ ಸ್ವದತಂ ಸತ್ಪಲಂಧವೇತ್ತು ಯೆತ್ರಯೋಗೀ
46. ಶ್ವರಃ ಕುರ್ಮಾತ್ ಸಿವಲಿಂಗಾರ್ಚನಂ ಸಕ್ರುತವಸಂತಿ ತತ್ರತೀರ್ಥಾನಿ ಶರ್ವಾ
47. ಣಿ ಸತತಂ ಗುಹಾ ಹರಸ್ಯಪ್ರೀಣನಾರ್ಥಂತ್ಯ ಶಿವಧಕ್ತಾಯ ದೀಯಂತೆ ದಾ
48. ನಂತದ್ವಿಮಲಂ ಪೋಕ್ಷಂತೇವಲಂ ಮೋಕ್ಷಸಾಧನಂ ಶ್ರೀ ಸದಾಶಿ
49. ವ

Translation.

Obeisance to Śambhu, beautiful with the fly-flap touching his lofty head, the foundation pillar of the city of the three worlds.

Be it well. In the victorious year 1630 of the Śālivāhana era, the cyclic year Sarvajit, on the 6th lunar day of the bright half of Māgha:—

For the charities of the *virakta-maṭha* built at Kaṣasa by Bokkasada Sidda-basavaiya for Kuruvada Hāladēvaru possessed of pure and righteous Śivāchāra, the illustrious Basappa Nāyaka, son of Chennammāji, lawful queen of Sōmasēkhara Nāyaka, and grandson of Śivappa Nāyaka and great grandson of Siddappa Nāyaka, descended from Keḷadi Sadāśivārāya Nāyaka, *Eḍevamurāri*, *koṭekolāhala*, establisher of the Visuddha-vaidikādvaita-siddhānta, and devoted to Śiva and gurus, got executed the following charter of the gift of land:—

As Mariyappa represented that there was no śāśana for the grant of land

made to this matt and that a śāsana should be got written for the same, the following has been executed in writing for the grant of land made:—

The village of Koṇekōḍu belonging to the village Samse in Kaḷasa-sīme has been granted for the charities of this matt. The income of the said village is 4 gadyâṇas and 1½ haṇas from the old *sidhâya* (fixed revenue), 2 gadyâṇas and ¾ haṇa from *birāḍa*, ½ gadyâṇa and 1¼ haṇa from *maḷavari*; total 6½ gadyâṇas and 4½ haṇas. Additional special taxes added to the income of the village: 1½ gadyâṇas and 2¼ haṇas. The total income of this estate is 8½ gadyâṇas and 1¾ haṇas. The old income of Pāla Koṇekōḍu is 2 gadyâṇas and 3¼ haṇas. Details for this:—For the produce of 200 trees, 8 haṇas, for 5 *paḍis* of pepper 1½ haṇas, for 3 *paḍis* of cardamoms 1½ haṇas; total 1 gadyâṇa and 1¼ haṇas. From *nashṭa* and *sthalāda-nashṭa*, for 300 trees 1 gadyâṇa and 2½ haṇas; total 2 gadyâṇas and 3¼ haṇas. Increase of income due to new additions of land, 2¼ haṇas. Total 2 gadyâṇas and 6 haṇas. Grand total 11 gadyâṇas and 2¾ haṇas.

In addition to this landed estate, a *mānya* for 2 pack bullocks has been granted as an act of devotion to god Śiva.

As the above grant has been made by us, you may enjoy within the boundaries of the said land marked by stones bearing the symbol of linga on them, the eight rights and powers of enjoyment including treasure on the surface or underground, water springs, minerals, imperishables, futures, ready income and possibilities and also increase the produce of the land by growing new plants and setting up gardens.

You may also carry on the two pack-bullocks which have been exempted from customs duties articles such as rice, paddy, *rāgi*, salt, tamarind, pulses, *būsa* (chaff on wheat?), oil, ghee, dhall, jaggery, cocoanuts, kachu, dry cocoanut (copra), cloth, iron, tobacco, dates dry or fresh, asafoetida, cumin seed, fenugreek, onions, garlic, turmeric and ginger but you should not carry on them free of duties packages of heavy articles? (*gaḍasina-saraku*) such as arecanut, pepper, lace, etc. You may enjoy this grant in the succession of Śaiva priests (*Vīra-māhēśvara*) for as long as the moon and sun endure and carry on the charities of your matt. Thus is the dharma-śāsana written.

The moon, sun, etc., know men's actions.

Between making a new gift and preserving one already made, preserving is better than making a gift. By taking away what another has given, one's own gift is rendered useless. Where a yōgiśvara worships Śiva-linga even once, Pārvati and Śaṇmukha, there all sacred waters (*tīrthāni*) dwell always. Whatever is given to a devotee of Śiva is an act of devotion to Śiva and is free from sin and is an essential aid to salvation.

Śrī Sadāśiva.

Note.

This registers the grant of a charter making a gift of lands to a Vīraśaiva matt at Kaḷasa in Mūḍagere Taluk by the Keḷadi king Basappa Nāyaka I (1697-1714)

son of Chennammâji. This matt is stated in the grant to have been constructed by Bokkasada Siddabasavaiya and some lands were made over to the matt apparently by the Keladi king but at the time no śāsana had been given. Now a śāsana was granted by the king at the instance of a person named Mariyappa to the priest of the matt named Hâladêvaru of Kurava.

The lands granted were situated in the hamlets Koṇegôḍu and Pâla Koṇegôḍu belonging to the village Samse in Kaḷasada-sîme and brought an annual revenue of 11 varahas, 2 haṇas, one hâga and bêḷe. In addition to the gift of lands the donee was allowed to carry certain articles of merchandise on two bullocks free of customs duties. The usual imprecatory verses and two verses glorifying the reward of making gifts to Śiva and his devotees are found at the end of the grant. The king's signature Śrī Sadāśiva concludes the grant.

The date of the grant is given as 5th lunar day of the bright half of Mâgha in the cyclic year Sarvajitu, Śaka year 1630 and is equivalent to January 16, 1708 A. D.

MYSORE DISTRICT.

MYSORE TALUK.

27

A sannad of Kṛishṇarâja Oḍeyar III, dated 1822 A. D. brought by Pandit Nanjunḍârâdhya, Mysore.

Kannada language and characters.

ಮೈಸೂರು ನಟಿಯಲ್ಲಿ ಪಂಡಿತ ನಂಜುಂಡಾರಾಧ್ಯರು ಹಾಜರಾದ ಸನ್ನದು.

ದೇವ ನಾಗರಾಕ್ಷರದ ಮೊಹರು.

ಕೃಷ್ಣ ರಾಜವಡಯರವರು.

ಚಿತ್ರಧಾನು ಸಂವತ್ಸರದ ಕಾರ್ತಿಕ ಶು ೧೨ ಮಂಗಳವಾರದಲ್ಲು ಶ್ರೀ
ಮತು || || ಮಹಿಶೂರು ಅಮೀಲ ನಂಜರಾಜ್ಯಕ್ಕೆ ಬರಶಿಕಳುಕಿ
ದ ನಿರೂಪ ಅದಾಗಿ ಮಹಿಶೂರು ತಾರೊಕು ದ್ಯಾವರಾಪುರದ ಮ
ಠದ ಗುರುಶಾಂತಪ್ಪನವರಿಗೆ ಕಂಟರಾಯ ಹದಿನೈದು ಹೊದ ಧೂ
ಮಿಯನ್ನು ಸರ್ವಮಾನ್ಯವಾಗಿ ನಡಸುವ ಬಗ್ಗೆ ಅಪ್ಪಣೆ ಕೊಟ್ಟು ಯ
ಧಿತ್ತು ಸಾಗುವಳಿ ಧೂಮಿಯಲ್ಲಿ ದೆದ್ದಲು ಧೂಮಿಯನ್ನು ಸರಕಾ
ರದ ವಾರದ ಧೂಮಿಯಲ್ಲಿ ಆಗಲ ಯವರು ಮಾಡಿ ಯಿರುವ ಕಂದಾಯದ ಧೂಮಿಯಲ್ಲಿ ಆಗಲ ಯಿದರಲ್ಲಿ ಯವರು ಕೇಳಿ
ಧ ಬಳಿಯ ಕಂಟರಾಯ ಹದಿನೈದು ಹೊದ ಧೂಮಿಯನ್ನು
ಗೊತ್ತುಮಾಡಿ ಕೊಟ್ಟು ಚಿತ್ರಧಾನು ಸಂವತ್ಸರದ ಆರಭ್ಯಾ ವ
ರುಷಂ ಪ್ರತಿಯಲ್ಲೂ ತಾಜಾಸಂದದ ಪುಜಾಜು ಮಾಡದೆ ನಿರುಪಾ
ಧಿಕದಲ್ಲ ಸರ್ವಮಾನ್ಯವಾಗಿ ನಡಸಿಕೊಂಡು ಬರುವುದು ಯೀ
ಧೂಮಿಗೆ ಲಿಂಗ ಮುದ್ರೆ ಶಿರಾ ಪ್ರತಿಷ್ಠೆ ಮಾಡಿಸಿಕೊಡುವುದು

ಯೀ ಸಂನದ ನಕಲು ತಾರೊಕದ ಶರನ್ನಾರದಪ್ಪರಕೆ ಬರಶಿ ಅನ
ಲ ಸಂನದು ದ್ಯಾವರಾಪುರದ ಮಠದ ಗುರುಶಾಂತಪ್ಪನವರ ವಶ
ಕೆ ಕೊಡುವದು ತಾರಿಕ್ಕು ೨೬ನೆ ಮಾಹೆ ನವಂಬರ ಸೇ ೧೮೨೨ನೆ ಯಿಸ
ವಿ ಖತ್ತ ಪ್ರಸಂನ್ನೈಯ್ಯಮುನಪಿ ಹುಜೂರು ಕಂಟರಾಯ ಹದಿನೈದುವರ
ಕಾದ ಥೂಮೀ ಯನಾಮಾಗಿ ನಡಶಿ ಕೊಂಡು ಬರುವದು ಶ್ರೀಕೃಷ್ಣ

Note.

This sannad records the gift of lands of the annual revenue of 15 *kanthiraya hanas* free of taxes made by the Mysore king Kṛishṇarāja Vadeyar III to Guru-śāntappa, head of the (Vīraśaiva) mātṭ at Dyāvalāpura village in Mysore Taluk. It is addressed to the Āmil (Amildar) of Mysore (called in the sannad Mahiśūru-Tālōku) named Nanjarājaiya. The donee was permitted to select dry lands of the annual revenue of 15 hanas either in the lands cultivated under Government management, or in the lands cultivated by the donee under *kandāyam* basis (i.e., paying a certain rent each year). The grant was to commence from the year Chitrabhānu and in the land was set up a stone marked with linga.

The grant bears the usual Dēvanāgarī seal of Kṛishṇarāja Vadeyar III and the signature Śrī Kṛishṇa. It is dated 26th November 1822 A. D., Tuesday 12th lunar day of the bright half of Kārtika in the year Chitrabhānu.

28

In the city of Mysore, in the temple of Śāntiśvara-basti, on the brass-plated pedestal of the image of Sarvāhṇa-yaksha and Kūshmāṇḍi—yakshini.

Kannada language and characters.

ಮೈಸೂರು ಶಾಂತೀಶ್ವರ ಬಸ್ತಿಯಲ್ಲಿರುವ ಸರ್ವಾಹ್ನಯಕ್ಷ ... ಕೂಷ್ಮಾಂಡ ಯಕ್ಷಿಣಿಯರ ವಿಠದ ಹಿತ್ತಾಳೆ
ತಗಡಿನಲ್ಲಿರುವ ಶಾಸನ.

1. ಮಹಿಸೂರ ದೇವಸ್ಥಾನದ ಶ್ರೀ ಸರ್ವಾಹ್ನಯಕ್ಷೇಶ್ವರ
2. ಸ್ವಾಮಿಯವರ ವಿಠ ಪ್ರಭಾವಳಿ ದನಿಕಾರ ಪದ್ಮಯ್ಯ
3. ನಮಗಮೃನಾಗೈಯನಶಾವೆ || ೧ ||

Note.

This records the gift of the brass covering of the pedestal of the figure of Sarvāhṇa Yaksha in the above temple at Mahiśūr (Mysore) by a person named Marīnāgaiya, son of Danikāra Padunaiya. The characters belong to the 19th century.

29

On a gong in the same Basti.

Kannada language and characters.

ಅದೇ ಬಸ್ತಿಯಲ್ಲಿರುವ ಹಾಗಚೀಮೇಲೆ.

ಮಾ|| ಶ್ರೀ|| ಶಾ|| ದೋ|| ಸರಸ್ವತಿಯನ ಶಂಕು | ಪುಟ್ಟಯ್ಯನ ಸೇವೆ

Note.

This records the gift of the above gong by Putṭaiya, younger brother of Śirasaiya, retired shanbhog.

30

On the pedestal of the bronze image of Ananta-tīrthankara in the same Basti.
Kannada characters and Sanskrit language.

ಮೈಸೂರು ಸಂತೇಪೇಟೆ ಶಾಂತೀಶ್ವರ ಬಸ್ತಿಯಲ್ಲಿರುವ ಕಂಚಿನ ಅನಂತಶಿರ್ಧರ ಕರ ಬಿಂಬದ ಪೀಠದಮೇಲೆ.

1. ಶ್ರೀಮತ್ಕೃಷ್ಣಗೋತ್ರಜೋ ಜಿನ ಪದಾಂಭೋಜೇಲಸಂಪುಟಃ ಕ್ಷಾತ್ರಿಯೋತ್ತಮ ದೇವರಾಜನೃಪತಿಃ ಸದ್ಗಮ್
2. ಪತ್ನೀಸಹ ಕೆಂಪಮ್ಮಣ್ಣಭಿಧಾನಯಾವ್ರತಯುಜಾನ್ಯಗ್ಲ್ಯಾಪವರ್ಗಪ್ರದಂಕೃತ್ಯಾನಂತವ್ರತಂತದಾ
3. ರಚಿತವಾನ್ ಬಿಂಬಮುದೈತುಭಧಂ || ಅಂಬುಧೀಂದ್ರಿಯಶ್ಶರೇಂದುಪ್ರಮೀಸ್ಮಿನ್ ಶಕಾಬ್ದಕೇ |
4. ನಂದನೇವತ್ಸರೇಭಾದ್ರಮಾಸೇ ಶುಕ್ಲಾಷ್ಟಮೀತಿಥೌ | ಅನಂತನಾಥಬಿಂಬಸ್ಯ ಪ್ರತಿಷ್ಠಾಂ ಜಗ
5. ದುತರಾಂ | ಕಾರಯಾಮಾಸ ಪೂರ್ವೋಕ್ತದೇವರಾಜನೃಪೋತ್ತಮಃ ||

Transliteration.

1. śrīmat-Kasyapa-gôtrajô Jinapadâmbhôje lasaṃ shatpadaḥ kshâttriyôttama-Dêvarâjanripatih saddharmma-
2. patnyâ saha Kempaumanyabhidhanayâ vratayujâ svarggâpavargapradam kṛitvâ nantavratam tadâ
3. rachitavân himbam mudaitach chhubham || ambudhîndriya-śailēmdû pramitēsmin Śakâbdakê |
4. Nandanê-vatsarê Bhâdramâsê suklâshtâni-tithau | Anantanâtha-bimbasya pratishṭhâṃ jaga-
5. d-utarâṃ kârayâṃśa pûrvôkta-Dêvarâja-nripôttamah ||

Translation.

King Dêvarâja, the best of the kshatriyas, born of Kâśyapagôtra, a bee shining at the lotus feet of Jina, and his good queen named Kempammaṇi, devoted to religious rites (*vratayuj*) performed Ananta-vrata, which leads to heaven and salvation and at the conclusion of the *vrata* caused this auspicious image to be made. In the year Nandana, in the Śaka year counted by seas, organs of sense, mountains and moon (1754), in the month Bhâdrapada, in the 8th day of the bright fortnight, the above king Dêvarâja got this image of Anantanâtha to be consecrated.

Note.

This records the observance of Anantavrata, which consists of the worship of the Jaina Tīrthankara named Anantanâtha with suitable fasts, etc., by Dêvarâja-nripati and his wife Kempammaṇi and the setting up of the metallic image of Anantanâtha in the Śântîvara-basti by him along with his wife Kempammaṇi.

Dêvarâja-nripati here referred to was a member of the Arasu community in Mysore. The date of the consecration corresponds to September 2, 1832 A. D., when Krishnarâja Vadeyar III was the King of Mysore.

31

On two lamp stands (*dîpasthambha*) in the same basti.

Kannada characters and Sanskrit language.

ಅದೇ ದೇವಸ್ಥಾನದ ಎರಡು ದೀಪಸ್ತಂಭಗಳಮೇಲೆ.

ಕೇವಲದ್ವೈಪ್ಪಿಸಂಪ್ರಾಪ್ತೈಶ್ಚ ಶ್ರೀಶಾಂತಿಸ್ವಾಮಿನೇರ್ವಿಶ್ವತಂ | ಚಾಮರಾಜಮಹಿಷ್ಯೇದಂ ದೇವೀರಮ್ಮಣ್ಣಿ ಸಂಜ್ಞಯಾ | ೧

Note.

This records that the above lamp-stands were presented to Sântîśvara-basti by Dêvîrammanni, queen of Châmarâja for the attainment of perfect faith. Châmarâja here referred to is the Mysore King Châmarâja Vodeyar IX (1776-1796).

32

On four pots of the same Basti.

Kannada characters and Sanskrit language.

ಅದೇ ದೇವಸ್ಥಾನದ ನಾಲ್ಕು ಚೆಂಬುಗಳಮೇಲೆ.

ಮಹಿಷಾಪುರಶಾಂತೀಶಾಭಿಷೇಕಾಯನಮರ್ಪಿತಂ | ಚಾಮರಾಜಮಹಿಷ್ಯೇದಂ ದೇವೀರಮ್ಮಣ್ಣಿ ಸಂಜ್ಞಯಾ

Note.

This records the gift of the four brass vessels (*chambu*) by the queen Dêvîrammanni of the previous record for the *abhishêka* (bathing) of Sântîśa of Mahishâpura who is the same as the god Sântinâtha in Mysore.

33

On the brass covering of the Gandhakutî panel in the doorway of the garbhagriha in the same basti.

Kannada language and characters.

ಅದೇ ದೇವಸ್ಥಾನದ ಗರ್ಭಗೃಹದ ಬಾಗಲಲ್ಲಿರುವ ಗಂಧಕುಟ ಹಿತ್ತಾಳೆ ತಗಡಿನಮೇಲೆ.

ಸ್ವಸ್ತಿಶ್ರೀ ವಿಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನಶಕ ವರ್ಷ ೧೭೩೭ನೆ ಭಾವಸಂ | ಅಶ್ವೀಷ ಶ್ರು ಗ್ಲು ಶ್ರೀ ಶಾಂತೀಶ್ವರ ಸ್ವಾಮಿಯವರ ದೇವಸ್ಥಾನದ ಗಂಧಕುಟಯು ಧನಿಕಾರ ಪದ್ವೆಯನ ಪುತ್ರ ನಾಗೈಯನ ಸೇವತಗಡು ೩೯ |

Note.

This records that the brass-covered doorway (*gandhakutî*) was the gift of a person named Nâgaiya, son of Dhanikâra Padmaiya. The weight of the metallic

plate is given as 39½ (seers). The date of the gift is given as S' 1736 Bhâva sam. Âsv. su 1 corresponding to October 14, 1814 A. D.

34

On the brass covered door of the sukhāṇṣi in the same basti.

Kannada characters and Sanskrit language.

ಅದೇ ದೇವಸ್ಥಾನದ ಸುಖನಾಸಿ ಬಾಗಿಲ ಹಿತ್ತಾಳೆ ತಗಡಿನಮೇಲೆ.

ಶ್ರೀಮಚ್ಚಾಂತಿಜಿನೇಂದ್ರಸ್ಯ ಪಂಚಕಲ್ಯಾಣಸಂಪದಃ | ಶ್ರೀಯಾ ಮೇರುಜಿನಾಗಾರಂ ಹಸತಶ್ಚೈಕೈವೇಶ್ವರಃ | ೧ |

ಪರಾರ್ಥೈರಚನೋಪೇತಂ ಕವಾಟಮಿದಮದ್ಭುತಂ | ಕಾರಯಾಮಾಸ ಸದ್ಭ

ಎರಡನೆಯ ಬಾಗಿಲಮೇಲೆ

ಕ್ತ್ವಾಶ್ರಾವಕೋಚೈನಮಾರ್ಗತಃ || ೨ || ನಾಗನಾಮಾಪಿತುಃ ಸ್ವಸ್ಯ ಮರಿನಾಗಾಕ್ಷಯಸ್ಯಚ | ಧನಿಕಾರಪದಾಧ್ಯ
ಸ್ಯಸ್ಯಮೋಕ್ಷಸುಖಲಬ್ಧಯೇ || ೩ ||

Transliteration.

śrīmach-Chhānti-Jinēndrasya pañcha-kalyāṇa-saṃpadah |

śrīyā Mērujinā-gāraṃ hasataśchaikyā-vêśmanah | ೧ |

parārdhya-rachanōpētāṃ kavāṭam idam adbhutam |

kārayāmāsa sadbhaktyā Śrāvako Jainamārggatah || ೨ ||

Nāga-nānā pituḥ svasya Marīnāgā-hvayasya cha |

dhanikāra-padārdhya-sya svarmōksha-sukhalabdhayê || ೩ ||

Translation.

A person named Nāga, who is a Śrāvaka, according to the Jaina path, got constructed with righteous devotion, for the attainment of the bliss of *mōksha* (liberation) to his father Nāga called also Marīnāga and holding the position of *dhanikāra* this wonderful doorway excellently prepared for this mansion of Śānti Jinendra who has attained five *kalyāṇas* which laughs at the Mērujināgāra by its beauty.

Note.

This records the construction of the above doorway by Nāga of the previous record. No date is given here but evidently it seems to be of the same date as the previous number viz., 1814.

35

At the Royal palace in the Mysore City, on the unibrella of the throne
(Simhāsana).

Kannada characters and Sanskrit language.

ಮೈಸೂರು ಅರಮನೆಯಲ್ಲಿರುವ ಶ್ರೀಮನ್ನ ಹಾರಾಜರವರ ನಿಂಹಾಸನದ ಛತ್ರಯಮೇಲೆ ಕೆತ್ತಿರುವುದು.

ಶ್ರೀ ಚಾಮುಂಡಾ ಕೃಪಾಲಬ್ಧ ಶಾಶ್ವತೈಶ್ವರ್ಯಭಾಸ್ವರ |

ಕರ್ಣಾಟಪೃಥ್ವೀ ಸಾಮ್ರಾಜ್ಯರತ್ನನಿಂಹಾಸನೇಶ್ವರ ||೧||

ಯಾದವಾನ್ವಯದುಗ್ಧಾಬ್ಧಿಶರದ್ರಾಕಾಸುಧಾಕರ |
 ಶ್ರೀಚಾಮರಾಜತನುಜ ಶ್ರೀಕೃಷ್ಣಧರಣೀಶ್ವರ || ೨ ||
 ಕುಲಕ್ರಮಾಗತಂ ರಮ್ಯಂ ಭದ್ರಪೀಠಮುಪೇಯುಷಃ |
 ಕೌತೂಹಲಾನ ರೋಕಾನಾಂ ದೋಗ್ಧಿ ಭತ್ರಮಿದಂ ತವ || ೩ ||
 ತ್ವದ್ಯಶೋವಮರೇಂದು ಶ್ರೀಜಾತಾಭಿಭವಶಂಕಿತಃ |
 ಏಷ ರಾಕಾಸುಧಾಂಶುಸ್ತ್ವಾಂ ಭತ್ರವ್ಯಾಜೇನ ಸೇವತೇ || ೪ ||
 ತ್ವದಾಶ್ರಯಮಹಿಮಾ ನಾ ನ್ಯಕ್ತ್ಯ ತಪನತ್ವಿಷಂ |
 ಸದಾಕುವಲಯಾನಂದಮಾಧತೇ ಭತ್ರಚಂದ್ರಮಾಃ || ೫ ||
 ಬ್ರಹ್ಮಾ ವಿಷ್ಣುರ್ಮಹೇಶಶ್ಚ ನೃಸ್ಯಶಕ್ತಿ ಸಮನ್ವಿತಾಃ |
 ರತ್ನಸಿಂಹಾಸನಾರೂಢಂ ರಕ್ಷಂತು ತ್ವಾಮರ್ಹಂತಂ || ೬ ||
 ವಾಣೀವಾಗ್ವೈಖರೀಂ ದದ್ಯಾಲ್ಲಕ್ಷ್ಮೀಸ್ತಂಪದಮೂರ್ಚಿತಾಂ |
 ಮಂಗಲಾನಿ ಸದಾ ದದ್ಯಾಧ್ಯವತೇ ಸರ್ವಮಂಗಲಾ || ೭ ||
 ತ್ರಯಸ್ತ್ರಿಂಶತ್ಕೋಟಿಸಂಖ್ಯಾ ಯೇ ದೇವಾಸ್ತ್ರಿದಿವ್ಯಕಸಃ |
 ಭದ್ರಪೀಠೇ ಸುಪಾಸೀನಂ ರಕ್ಷಂತು ತ್ವಾಂ ಸಮಂತತಃ || ೮ ||
 ವಿಶ್ವೇದೇವಾಶ್ಚ ವಸವೋ ರುದ್ರಾದಿತ್ಯಗಣಾನ್ತಥಾ |
 ಭದ್ರಾಸನೇ ಸಮಾಸೀನಮವಂತು ತ್ವಾಮರ್ಹಂತಂ || ೯ ||
 ಪ್ರತಾಪಂ ತವ ಪುಷ್ಪಾತು ರೋಕಚಕ್ಷುರ್ಗಧಸ್ತಿಮಾನ್ |
 ನಿರ್ಮಲಾಂ ಚಂದ್ರಮಾಃ ಕೀರ್ತಿಂ ಮಂಗಲಾನಿ ಮಹೀಸುತಃ || ೧೦ ||
 ಸೌಮ್ಯತಾಮಿಂದುಜೋ ದದ್ಯಾತ್ಪ್ರಾಜ್ಞತ್ವಂ ಸುರದೇಶಿಕಃ |
 ಸುನೀತಿಂ ಕವಿರಾದದ್ಯಾತ್ಸುಖಂ ಶನಿರನುತಮಂ || ೧೧ ||
 ರಾಹುರ್ಬಾಹುಬಲಂ ದದ್ಯಾತ್ಕೇತುಸ್ತವ ಕುರೋನ್ನತಿಂ |
 ಸರ್ವೇಗ್ರಹಾಸ್ಸನಕ್ಷತ್ರಾಃ ಸುಪ್ರಸನ್ನಾ ಭವಂತು ತೇ || ೧೨ ||
 ದುರ್ಗಾದೇವೀ ಗಣೇಶಶ್ಚ ಕ್ಷೇತ್ರಪಾರೋಧಯಂಕರಃ |
 ವಾಸೋಪ್ವತಿಃ ಪ್ರಸನ್ನಾತ್ಮಾ ಸರ್ವೇ ರಕ್ಷಂತು ಸರ್ವತಃ || ೧೩ ||
 ರೋಕಪಾಲಾ ಮಹಾತ್ಮಾನಃ ಸ್ವಾಂಸ್ವಾಂ ದಿಶಮುಪಾಶ್ರಿತಾಃ |
 ರಕ್ಷಂತು ತ್ವಾಂ ಸದಾ ಸರ್ವೇ ಭದ್ರಪೀಠಾಧಿರೋಹಿಣಿ || ೧೪ ||
 ಐರಾವತಂ ಸಮಾಸ್ಥಾಯ ವಜ್ರಹಸ್ತಃ ಪುರಂದರಃ |
 ತನೋತು ಸಂಪದಾಮೃದ್ಧಿಂ ತವ ರಾಜ್ಯಂ ಪ್ರಶಾಸತಃ || ೧೫ ||
 ಮೇಷಾರೂಢಃ ಸಪ್ತಹಸ್ತಃ ಸ್ತುಕ್ಸ್ವವಾದ್ಯಾಯುಧೋನಲಃ |
 ತೇಜಸ್ವಿತಾಂ ಪ್ರದದ್ಯಾತ್ಕೇ ಸಿಂಹಪೀಠಾಧಿರೋಹಿಣಿ || ೧೬ ||
 ದಂಡಾದಿಕಾಯುಧೋಪೇಶೋ ಮಹಿಷೋಪರಿಸಂಸ್ಥಿತಃ |
 ಧರ್ಮರಾಜಃ ಪ್ರಸನ್ನಸ್ತೇ ದದ್ಯಾತ್ಸರ್ವಮೇ ಮಹಿಂ ಸ್ಥಿರಾಂ || ೧೭ ||
 ನರಾರೂಢೋ ಗದಾಪಾಣಿಯಾತುಧಾನಗಣೇಶ್ವರಃ |
 ದುಷ್ಟಗ್ರಹಧಯಂ ಧಂದ್ಯಾತ್ವವ ಪೃಥ್ವೀಂ ಪ್ರಶಾಸತಃ || ೧೮ ||
 ಪ್ರಚೇತಾ ನಕ್ರಮಾರೂಢಃ ಪಾಶಾದ್ಯಾಯುಧಸಂಯುತಃ |
 ದದ್ಯಾತ್ಪ್ರಸನ್ನಚಿತ್ತತ್ವಂ ಶ್ರಚಿತ್ತ್ವಂಚ ಸದಾ ತವ || ೧೯ ||
 ಬಿಭೃಚ್ಛೂರ್ಷಂ ಮೃಗಾರೂಢಃ ಪ್ರಾಣಾನಾಮಾಶ್ವರೋಮರುತ್ ||
 ಆರೋಗ್ಯಂ ಬಲಸಂಪತ್ತಿಂ ದದ್ಯಾತ್ವವ ನಿರಂತರಂ || ೨೦ ||
 ಅಶ್ವಾರೂಢಃ ಖಡ್ಗಹಸ್ತೋ ರಾಜರಾಜೋ ಮಹಾಯಶಾಃ |
 ದದ್ಯಾತ್ಸರ್ವನರ್ಧಿಮುಕ್ತಯ್ಯಾಂ ತ್ಯಾಗೇ ಸತ್ಯಪಿ ಧೂರಿತಃ || ೨೧ ||

ತುಂಗಂ ಪುಂಗವಮಾರೂಢಃ ಶೂರಾದ್ಯಾಯುಧಜಾಲಭೃತ್ ||
 ದೇವದೇವೋ ಮಹೇಶಾನೋ ದದ್ಯಾದಾಯುಷ್ಯಮೂರ್ಜಿತಂ || ೨೨ ||
 ದಿಲೀಪಶ್ವಗರೋ ರಾಮೋ ಹರಿಶ್ಚಂದ್ರೋನಳಸ್ತಥಾ ||
 ಯಂ ಧರ್ಮವಃಸ್ವವರ್ತಂತ ತಂ ಧರ್ಮಮನುಪಾಲಯ || ೨೩ ||
 ಭಕ್ತಧಾಯಾಮನೋಹಾರಿ ಭದ್ರಾಸನಮುಪೇಯುಷಃ ||
 ನಿತ್ಯಂ ತೇ ದೇವವಿಪ್ರಾಣಾಂ ಧವಂತ್ಯೇತಾ ಮಹಾಶಿಷಃ || ೨೪ ||

Transliteration.

śrī Chāmumdā-kṛipā-labdha-śāsvataiśvarya-bhāsvara |
 Kārṇāṭa-prithvī-sāmṛājya-ratnasimhāsanāśvara || 1 ||
 Yādavānvaya-dugdhābdhi-sarad-rākāsudhākara |
 śrī Chāmarāja-tanuja Śrī Kṛishṇadharanīśvara || 2 ||
 kulakramāgatam ramyaṁ bhādrapīṭham upēyushaḥ |
 kautūhalāni lōkānām dōgdhi chhatraṁ idam tava || 3 ||
 tvad-yaśō-vimalēndu-srī-jātābhibhavaśamkitaḥ |
 ēsha rākāsudhāṁsus tvām chhatra-vyājēna sēvatē || 4 ||
 tvad-āśraya-mahimnāsau nyakkṛitya tapana-tvisham |
 sadā kuvalayānamidam ādhattē chhatra-chāndramāḥ || 5 ||
 Brahmā Viṣṇur Mahēśāścha sva-sva-śakti-samanvitāḥ |
 ratna-simhāsanārūḍham rakshaṁtu tvām aharnīsam || 6 ||
 vāṇī vāgvaikharīm dadyāt Lakṣmīḥ sampadam ūrjitām |
 maṁgalāni sadā dadyād bhavatē Sarvaṁgalaḥ || 7 ||
 trayāstrīmśat-kōṭi-samkhyā yē dēvās tri-divaukasaḥ |
 bhādrapīṭhē sukhāśīnam rakshaṁtu tvām samamṭataḥ || 8 ||
 Viśvēdēvāś cha Vasavō Rudrādityaḡanās tathā |
 bhadrāsane samāśīnam avamtu tvām aharnīsam || 9 ||
 pratāpaṁ tava puṣṇātu lōkachakṣhur Gabhastimān |
 nirmalām Chāndramāḥ kirtim maṁgalāni Mahīsutah || 10 ||
 saumyatām Imdujō dadyāt prājñatvaṁ Suradēśikah |
 sunītim Kavir ādadyāt sukham Śāniranuttamam || 11 ||
 Rāhur bāhubalam dadyāt Kētus tava kulōnnatim |
 sarvē grahās sanakṣatrāḥ suprasannā bhavamtu tē || 12 ||
 Durgādēvī Gaṇēśāś cha Kṣhētrapālō bhayaṁkaraḥ |
 vāstōshpatih prasannātmā sarvē rakshaṁtu sarvataḥ || 13 ||
 lōkapālā mahātmanāḥ svām svām diśam upāśritāḥ |
 rakshaṁtu tvām sadā sarve bhādra-pīṭhādhirōhinam || 14 ||
 Airāvatam samāsthāya vajrahastah Puraṇḍarah |
 tanōtu sampadām riddhim tava rājyam prasāsataḥ || 15 ||
 mēshārūḍhaḥ saptaḥastah sruk-sruvādyā-yudhō nalah |
 tējasvitām pradadyāt tē simhapīṭhādhi-rōhinah || 16 ||

damḍādikāyudhōpētō mahishōpari saṁ-sthitah ।
 Dharmarājah prasannas te dadyād dharmē matim sthirām ॥ 17 ॥
 narārūḍhō gadāpāṇīr yātudhāna-gaṇēśvarah ।
 duṣṭa-graha-bhayam chhimdyāt tava prithvīm prasāsatah ॥ 18 ॥
 Prachētā nakraṁ ārūḍhah pāsādyayudha-samyutah ।
 dadyāt prasanna-chittattvam śuchitvam cha sadā tava ॥ 19 ॥
 bibhrachchhūrpam mṛigārūḍhah prāṇānām īśvarō Marut ।
 ārōgyam balasampattim dadyāt tava niramtaram ॥ 20 ॥
 aśvārūḍhah khadga-hastō Rājarājō mahāyaśāh ।
 dadyād dhanarddhim akshayyām tyāgē satyapi bhūriśah ॥ 21 ॥
 tuṅgaṁ puṁgavaṁ ārūḍhah śūlādyayudha-jāla-bhrit ।
 dēvadēvō Mahēśānō dadyād ayushyam ūrjitam ॥ 22 ॥
 Dilīpas Sagarō Rāmō Hariṣchandrō Naḥas tathā ।
 yaṁ dharmam anvavartanta taṁ dharmam anupālaya ॥ 23 ॥
 chhatra-chhāyā-manōhāri-bhadrāsanam upēyushah ।
 nityam tē dēva viprāṇām bhavamt vêtā mahāśishah ॥ 24 ॥

Translation.

O king Śrī Kṛishṇa, son of Śrī Chāmarāja shining on account of everlasting wealth obtained by the favour of Śrī Chāmuṇḍā, Lord of the jewelled throne of the kingdom of Karnāṭa, the full moon of the autumn (śarad) to the Milky Ocean of the Yādava family :—

This umbrella of you who own the auspicious seat (throne) which has come down to you in lineal succession and is beautiful, makes the people filled with wonder. Afraid of defeat by the spotless moon of your fame, the moon (of the full moon day) serves you in the guise of an umbrella. Treating with contempt the brilliance of the sun by the power of your support, the moon of your umbrella causes joy at all times to the circle of the earth (otherwise to the lilies). May Brahmā, Viṣṇu and Mahēśa together with their *śaktis* protect you day and night seated on the jewelled throne. May Vāṇi give you eloquence, Lakshmi great wealth and Sarvamangalā, good fortune at all times. May the thirty-three crores of gods, the Viśvedēvas, the Vasus, Rudras and the Ādityas protect you day and night seated on the throne. May Sūrya, the eye of the earth, increase your glory, the moon the spotless fame, Mangalā good fortune, Budha loveliness (saumyatā), Guru wisdom, Śukra statesmanship, Śani great happiness, Rāhu strength of arm and Kētu eminence in family (kulōnnati). May all the planets and stars be auspicious to you.

May Durgādēvi, Gaṇēśa and the beneficent (*abhayankarah*) Kshētrapāla and the propitious Vāstoshpati protect you on all sides. May all the great protectors of regions (lōkapāla) dwelling in their quarters constantly protect you seated on

the throne. May Indra, seated on Airāvata and bearing the thunderbolt increase the wealth of you that rule over the kingdom. May the seven-handed Agni, seated on the ram and holding *sruk*, *sruva* and other weapons give glory to you seated on the throne. May Dharmarāja seated on the buffalo and possessed of Daṇḍa and other weapons be favourable to you and give you an abiding love of Dharma. May Nairrita, the lord of the Yātudhānas, armed with the mace and seated on a man remove the fear of evil spirits to you who rule the earth. May Varuṇa seated on the crocodile and possessed of the noose and other weapons give you always peace of mind and purity. May Vāyu, seated on the antelope and bearing the winnow grant you health and strength at all times. May the famous Kubēra armed with the sword and seated on the horse give you treasure undiminished in spite of liberal benefactions (tyāga). May the great Īśāna, god of gods, seated on the big Bull and bearing the trident and other weapons, give you long life.

May you maintain the path of *dharma* followed by Dilīpa, Sagara, Rāma, Harischandra and Naḷa. May these blessings of gods and Brahmans always attend you seated on the beautiful throne under the shadow of the umbrella.

Note.

This inscription consisting of 24 *anushtubh* verses in Sanskrit invoking blessings on Kṛṣṇarāja Oḍeyar III is engraved on the gold umbrella of His Highness the Maharaja's throne in the Mysore Palace. No date is given. [See M. A. R. 1919, P. 44.]

36

At the temple of Prasanna Venkaṭaramaṇasvāmi of Subrāyadāsa,
on a slab above the doorway of the Ānjanēya shrine.

Kannada language and characters.

ಮೈಸೂರು ಕೃಷ್ಣವಿರಾಜ ಅಗ್ರಹಾರದಲ್ಲಿರುವ ಸುಬ್ರಾಯದಾಸರ ಶ್ರೀ ಪ್ರಸನ್ನ ವೆಂಕಟರಮಣ ಸ್ವಾಮಿಯವರ
ದೇವಸ್ಥಾನದಲ್ಲಿ ಪ್ರಾಣದೇವರ ಗುಡಿ ಬಾಗಿಲವಾಡದ ಮೇಲ್ಗಡೆ ಗೋಡೆಯಲ್ಲಿರುವ ಕಲ್ಲಿನಲ್ಲಿ.

(ಮರಾಠಿ ಮೋಡಿಯಲ್ಲಿ ದೊರೆಗಳ ರಜು)

1. ಆಳಿದ ಮಹಾಸ್ವಾಮಿಯವರು || | ರತ್ನ ಸಿಂಹಾಸನಾರೂಢರಾಗಿ ಸಮಸ್ತ ಬಿರುದಾವಳಿಸಮೇತವಾ
2. ಗಿಪ್ಪುಧೀನಾಮ್ರಾಜ್ಯಂಗಳೈಯುತಿರಲು ಶಾಲ್ವವಾಹನಶಬವರುಷಂಗಳು ೧೭೫೮ನೆ ಸಂದವರ್ಷ
3. ಮಾನವಾದ ದುರ್ಮುಕಿ ಸಂ | ದ ಅಶ್ವಿಜಶು ೫ ಲು ಸರ್ವವಿಷಯದಲ್ಲಿ ಸಂರಕ್ಷಕರಾದ ಸುಬರಾಯದಾ
4. ಸಪ್ರತಿನಾಮ ಗೋಪಾಲದಾಸನ್ನು ಯೇ ಕೃಷ್ಣವಿರಾಜನ ಅಗ್ರಹಾರದಲ್ಲಿ ನಂನ ಹೆಸರಿಗೆ ದಯಮಾಡಿಬಿದ ವೃತಿ
5. ಮನೆಯೆನ್ನು ಪ್ರಸನ್ನ ವೆಂಕಟೇಶದೇವರು ದೇವಸ್ಥಾನ ಬಿತ್ತಮಂಟಪ ರಥತಟಾಕತೋಪುದೇವಸ್ತಾನದ ಯಿದ
ರಿಗೆ ಅಗ್ರಹಾ
6. ರ ತಟಾಕದಮೇಲೆ ಪ್ರಾಣದೇವರು ದೇವಸ್ಥಾನ ೧ ಪ್ರಸನ್ನಪುಷ್ಕರಣಿ ಪ್ರಸನ್ನಪ್ರಾಣದೇವರು ರಾಮದೇವರು
ದೇವಸ್ಥಾನ
7. ಪುತ್ವವ ಮಂಟಪ ಸಂಧ್ಯಾಮಂಟಪ ಮುಂತಾದ್ದು ಆಳಿದ ಮಹಾಸ್ವಾಮಿಯವರಿಗೆ ಅವರಪುತ್ರಕಳತ್ರವರವಂ

8. ಶವಾರಂಪರ್ಯಾ ವಿಶಿಷ್ಟಧರ್ಮವೂ ಸೇರದೇಕೆಂದು ನಮ ಅಂಣಾದರು, ಶಿವಪ್ಪದಾಸರು, ನಮತಿ ಯಿಂದಾ ಮು
9. ಂದೆ ಪರಲೋಕ ಸಾಧನಾರ್ಥವಾಗಿ ಶ್ರೀ ಕೃಷ್ಣಪೂರ್ಣವರ್ತಕವಾಗಿ ಆಳಿದ ಮಹಾಸ್ವಾಮಿಯವರು, ಮಾಡಿಸಿದ
10. ಧರ್ಮ ಯವರಸವಿಸ್ತಾರವು ಪ್ರಸನ್ನವೆಂಕಟೇಶದೇವರು ದೇವಸ್ಥಾನದ ಶಿರಾಸಾಧನದಲ್ಲದೆ ನೋಡರಾ
11. ಗಿ ತಿಳಿಯಬಂದಿತ್ತು ರುಜು ಶ್ರೀಕೃಷ್ಣ

Transliteration.

1. âlîda mahâsvâmiyavaru || ¹ ratnasimphâsanârûḍharâgi
samasta birudâvali-samêtavâ-
2. gi pruthvisâmmurâjyam gaiyuttiralu Śâllivâhana Śakhavarushamgaḷu 1758
ne samda varta-
3. mânavâda Durmuki sam || da Âśvija śu 5 lu sarvavishayadallu samprakshaka-
râḍa Subarâyadâ-
4. sapratinâma Gôpâladasannu yi Kṛishṇavilâsada agrahâradalli namna
hesarige dayamâḍisida vṛiti
5. maneyamnu Prasanna Venkaṭeśadêvarru dēvastâna chitramamṭapa ratha
taṭâka tōpu dēvastanada yedarige agrahâ-
6. ra taṭâkada mēle Prâṇadêvarru dēvastâna 1 Prasanna-pushkaraṇi Prasanna-
Prâṇadêvarru Râmadêvarru dēvastâna
7. vutsava mamṭapa samdhyâmamṭapa mumtâddu âlîdamahâsvâmiyavarrige
avara putra kaḷatra avara vam-
8. śapâramparyâ viśishta dharmavû sêrabêkemddu namna amṇamḍaru
Śinappadâsarru sammatiyimḍa mum-
9. de paralôkasâdhanârthavâgi śrî-Kṛishṇarpana-pûrvakavâgi âlîda mahâ-
svâmiyavarru mâḍisida
10. dharma yivara savistâravu Prasanna Venkaṭeśa-dēvaru dēvastânada silâ-
sâdhanadallidhe nôḍalâ-
11. gi tiliyabamḍittu rruju śrî Kṛishṇa

Translation.

While His Highness the king with all his titles is ruling the earth seated on the jewelled throne

On the 5th lunar day of the bright half of Âśvija in the year Durmukhi, 1758th year of the Śâlivâhana era, I, Subrâyadâsa surnamed Gôpaladâsa, protector in all respects (ellâvishayadallu samrakshakarâḍa) with the approval of my elder brother Śinappadâsa made a gift of the following works of charity including the vṛitti and house favoured to me in Kṛishṇa Vilâsa Agrahâra, the Prasanna Venkaṭeśa image and the temple, the painted hall, the car, the tank, the grove, the agrahâra in front of the Prasanna Venkaṭeśa temple, the Ânjanêya temple on the tank,

Prasanna-pushkarinī pond, Prasanna-Prāṇadēvaru, Rāmadēvaru temple, festival hall, Sandhyā-manṭapa, etc., to god for my spiritual welfare and the merit of the king and his family and descendants. All these charities owe their existence to the king. Details about this are found in the stone śāsana in the Prasanna Venkaṭēśvarasvāmi temple and can be learnt by seeing the same. Śrī Kṛishṇa.

Note.

This records briefly the charities made by Subrāyadāsa, a Mādhva Brahman of Mysore and a dependant of the king Kṛishṇarāja Vadeyar III, king of Mysore. The fuller details of these charities are given in another record. The present record is dated S' 1758 Durmukhi sam. Āśv. Śu. 5, which is equivalent to October 15, 1836 A.D. [For the life of Subrāyadāsa, See M. A. R. 1919, P. 45.]

37

At the village Ālanahalli in the hobli of Mysore, on the doorway of the Manōranjana Mahal bungalow.

Kannada language and characters.

ಮೈಸೂರು ತಾಲ್ಲೂಕು ಕನಕಾ ಹೋಬಳಿ ಅಲನಹಳ್ಳಿ ನಮಾಪದಲ್ಲರವ ಮನೋರಂಜನ ಮಹಾಲಿನ
ದಾಗಿಲ ಮೇಲೆ.

1. ಶ್ರೀರಸ್ತು || ಸ್ವಸ್ತಿ ಶ್ರೀವಿಜಯಾಭ್ಯುದಯ
2. ಶಾಲಿವಾಹನಶಕ ೧೭೮೨ನೆ ಸಿದ್ಧಾರ್ಥಿ ಸಂವತ್ಸರ
3. ದ ಅಶ್ವಿಜ ಶುದ್ಧ ೧೦ ಗುರುವಾರಕ್ಕೆ ಸರಿಯಾದ
4. ನನ್ ೧೮೫೯ನೆ ಅಗಟೊಬರು ತಾರೀಕು ೬ ಲ್ಲಿ ಅಳಿದ
5. ಮಹಾಸ್ವಾಮಿಯವರ ಧರ್ಮಪತ್ನೀರಾದ ಸಮುಖ
6. ತೊಟ್ಟಿ ಸಂನಿಧಾನದ ಮುದ್ದು ಕೃಷ್ಣಾಜಂಮಂಣಿ
7. ಯವರು ನಿರ್ಮಾಣ ಮಾಡಿದ ಧರ್ಮಧತ್ರದ ಬ
8. ಇಲಿ ಯಿರುವ ಶಾಸನಾ ಮನೋರಂಜನ ಮಹಲು ।

Transliteration.

1. śrīrastu || svasti śrī vijayābhyudaya
2. Śālivāhana śaka 1782 ne Siddhārthi-samvatsara-
3. da Āśvija śuddha 10 Guruvāraḥke sariyāda
4. san 1859 ne Agatōbaru tāriku 6 llū ālida
5. mahāsvāmiyavara dharmapatnīrāda Samukha-
6. ttōṭṭi-samnidhānada Muddu-Kṛishṇajamṇaṇṇi-
7. yavaru nirmāṇamāḍisida dharmachhatrada ba-
8. ḷiyiruva Khāsāmanōranjana mahalu ।

Translation.

Good fortune. Be it well. In the year 1782 Siddhârthi of the auspicious Śâlivâhana era, on Thursday the 10 lunar day of the bright half of Āśvîja corresponding to 6th October 1859, this Maṇḍrañjana Mahal belonging to the Mahârāja (khâsa) was constructed near the choultry (dharma-chhattra) set up by Muddukṛishṇâjammanni of Samukhattotṭi, lawful wife of His Highness the Maharaja (*alida mahâsvâmiyavaru*).

Note.

This records the construction of the above royal mansion and a choultry adjacent to it by Muddukṛishṇâjammanni, queen of Kṛishṇarâja Vadeyar III, king of Mysore. The record is dated 6th October 1859.

38

At the village Lingâmbudhi, in the same hobli of Mysore, on a slab set up in the wall of the *mukhamantapa* of the Mahâlingêśvara temple.

Kannada language and characters.

ಮೈಸೂರು ಹೋಬಳಿ ಲಿಂಗಾಂಬುಧಿ ಗ್ರಾಮದ ಮಹಾಲಿಂಗೇಶ್ವರ ದೇವಸ್ಥಾನದ ಮುಖಮಂಟಪದ
ಎಡ ಅಂಕಣದ ಗೋಡೆಯಲ್ಲಿ ನಟ್ಟಿರುವ ಶಾಸನ.

1. ಕೃಷ್ಣಧೂಪತಿ
2. ಸ್ವಸ್ತಿ ಶ್ರೀ ವಿಜಯಾಧ್ಯುದಯ ಶಾಲಿವಾಹನ ಶಕವರ್ಷಂಗೆ
3. ೪೦ ೧೭೫೦ ಸಂದರ್ಭವಾನವಾದ ಸರ್ವಧಾರಿ ನಾಮಸಂವತ್ಸರ
4. ದ ಜೇಷ್ಠ ಬ ೧೦ ಸ್ಥಿರವಾರ ಯೇ ಶುಭದಿವಸ ಕರ್ಕಾಟಕ ಲಗ್ನದಲ್ಲಿ ಶ್ರೀ
5. ಮನ್ಮಹೀಶೂರ ಪುರವರಾಧೀಶ ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜ ಮಹಾ
6. ರಾಜವೀರನರಪತಿ ಶ್ರೀ ಕೃಷ್ಣರಾಜವಡಯರವರ ಧರ್ಮಪತ್ನಿ
7. ಯರಾದ ಕೃಷ್ಣವಿಳಾಸದ ಲಿಂಗಾಜಂಮಂಣಿ ಯವರು ಶ್ರೀ
8. ಚಾಮಂಡೇಶ್ವರಿ ಪ್ರೀತ್ಯರ್ಥಮಾಗಿ ಪ್ರಾಕಾರಸ್ತಂಭಕಲಶಯುಕ್ತವಿಮಾ
9. ನಸಹಿತಮಾಗಿ ದೇವಾಲಯವಂ ನಿರ್ಮಿಸಿ ನಮು ಹೆಸರಿನಿಂದ ಲಿ
10. ಗಾಂಬಾ ಸಮೇತಮಾದ ಮಹಾಲಿಂಗೇಶ್ವರನೆಂಬ ಯೇಶ್ವರ ಪ್ರತಿ
11. ಪ್ತಿಯಂ ನೂಡಿ ಯೇ ದೇವಾಲಯಕ್ಕೆ ದಕ್ಷಿಣ ಭಾಗದಲ್ಲಿ ಲಿಂಗಾಂ
12. ಬುಧಿ ಯಂಬ ನೂತನ ತಟಾಕವನ್ನು ಆರಾಮ ಸಮೇತಮಾಗಿ ಪ್ರ
13. ತಿಷ್ಠೆಯಂಗೆಯ್ದು ಯೇ ದೇವರಿಗೆ ನಿತ್ಯಪಡಿತರ ದೀಪಾರಾಧನ ರಘೋತ್ಸ
14. ವಾದಿಗಳಿಗೆ ಯೇ ಕೆರೆ ಕೆಳಗಣ ಸರಕಾರದ ಹಿನ್ನೆ ಧೂಮಿಯ
15. ಲ್ಲ ಕಂಠೀರಾಯ ಯಿನ್ನೂರ ಏವತ್ತು ವರಹಾದ ಧೂಮಿಯಂ
16. ನ್ನು ನಿರುಪಾಧಿಕ ಸರ್ವಮಾನ್ಯವಾಗಿ ನಡೆಸಿಕೊಂಡು ಬರುವಂತೆ
17. ಕಸಬಾ ಮಹೀಶೂರ ತಾರೋತಿಗೆ ನಮು ಆಳಿದ ಮಹಾಸ್ವಾಮಿ
18. ಯವರ ಬುದ್ಧಿ ನಿರೂಪ ವಂನು ಅಪ್ಪಣೆ ಮಾಡಿ ಕೊಟ್ಟುಯಿದೆ !
19. ಮದ್ವಂಶಜಾ ಪರ ಮಹೀಪತಿ ವಂಶಜಾವಾ ಯೇ ಧೂಮಿಪಾಸ್ವತಃ

20. ಮುಷ್ಯುಲಧರ್ಮಚಿತ್ತಾಃ | ಮಧ್ಯರ್ಮಮೇವ ಸತತಂ ಪರಿಪಾಲಯಂತಿ ತ

21. ತ್ವಾದಪದ್ಧಯುಗಳಂ ಶರನಾನಮಾಮಿ || ೨೯ ||

ಶ್ರೀರಾಮಾ

Transliteration.

1. Kṛishṇabhūpati
2. svasti śrī vijayābhyudaya Śālivāhana Śaka varshamga-
3. lu 1750 saṁda vartamānavāda³ Sarvadhāri-nāma saṁvatsara-
4. da Jeshṭha ba 10 Sthiravāra yī śubhadivasa Karkāṭaka-lagnadalli śrī-
5. man Mahīśūrapuravarādhīśa śrīmad rājādhirāja mahā-
6. rāja vīra narapati śrī Kṛishṇarājavadāyavarava dharmapatni-
7. yarāda Kṛishṇa Vilāsada Liṁgājamamni-yavaru śrī-
8. Chāmaṇḍēśvari-prityarthamāgi prākāra svarna-kalaśayukta-vimā-
9. na-sahitamāgi dēvālayavaṁ nirmīsi namma hesarinimda Liṁ-
10. gāmbāsamētamāda Mahāliṁgēśvaranemba Yīśvara-prati-
11. shṭheyam māḍi yī-dēvālayalike dakshina-bhāgadalli Liṁgāṁ-
12. budhiyamba nūtana-tatākavannu āraṇa samētamāgi pra-
13. tiṣṭheyam gaidu yī-dēvarige nityapaḍitara dīpārādhana rathōtsa-
14. vādīgalige yī-kere-kelagaṇa sarakārada hisse bhūmiya-
15. lli Kaṁṭhīrāyī yimnūra aivattu varahāda bhūmiyam-
16. nnu nirupādhika sarvamānyavāgi naḍasikoṇḍu baruvamte
17. kasabā Mahīśūru tālōkige namma ālida mahāsvāmī-
18. yavara buddhinirūpavannu appaṇe māḍīsi koṭṭuyidhe ||
19. mad-vamśajāḥ para-mahāpati-vamśajā vā yē bhūmipās satata-
20. m ujvala-dharma-chittāḥ¹ mad-dharmam ēva satatam paripālayanti ta-
21. tpāda-padma-yugaḷam śirasā namāmi "śrī"

Śrī Rāmā

Translation.

Kṛishṇabhūpati.

Be it well. On Saturday, the 10th lunar day of the dark half of Jyēshṭha in the year Sarvadhāri being the year 1750 of the Śālivāhana era, during the Karkāṭaka-lagna, on this auspicious day, Liṁgājamamni of Kṛishṇavilāsa, lawful wife of Śrī Kṛishṇarāja Vadēyar, lord of the excellent city of Mahīśūr, king of kings, mahārāja, heroic king, got constructed this temple with golden finial and vimāna and compound wall for the love of the goddess Chāmuṇḍēśvari and set up a linga named Mahāliṁgēśvara with the goddess Liṁgāmbā named after us, and also constructed a new tank to the south of the temple named Liṁgāmbudhi with a grove and in order to provide for the daily services, food offerings, and illumination directed the Mahīśūr Taluk (authorities) under the buddhi-nirūpa of our king to grant a plot of land below this tank belonging to the government and of the annual revenue of 250¹ Kaṁṭhīrāya varahas, free of imposts, to be respected by all. The kings, whether

they be my own descendants or descendants of other kings, who always protect my charities intent on dharma.—I bow to their lotus feet with my head.

Śrī Râma.

Note.

This records the construction of the above temple of Mahalingêśvara with the tank Lingâmbudhi close by and the grant of some land for the services in the temple by Lingâjammanni, a queen of Krishnarâja Wodeyar III, king of Mysore. The record is dated S' 1750 Sarvadhâri Jyêsthâ ba 10 Saturday corresponding to 7th June 1828.

39

At the village Chikkahalli in the hobli of Varuṇa, on a stone standing in the land of Kâlaiya.

Size : 3'-6" × 2'-6"

Kannada language and characters.

ಮೈಸೂರು ತಾಲ್ಲೂಕು ವರುಣದ ಹೋಬಳಿ ಚಿಕ್ಕಹಳ್ಳಿಯಲ್ಲಿ ಕುರಿ ಕಾಳವ್ವನ ಮಗ ಕಾಳೈಯ್ಯನ
ಹೊಲದ ಬದುವಿನಲ್ಲಿ ದೇಲಿ ಒತ್ತಿನಲ್ಲಿ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3½' × 2½'

1. ಸ್ವಸ್ತಿಶ್ರೀಜಯಾದ್ವೈದಯ ನಾಲೀವಾಹನಶಕ ವರಿ
2. ಪ ೧೪೫೭ ಸಂದ ವಿಜಯ ಸಂವತ್ಸರದ ಧಾದ್ರಪದ
3. ಬಹುಳ ೭ಲ್ಲು ಶ್ರೀಮತು ಮರುಪುರದ ರಂಗಯ . . .
4. ವರು ಚಿಂಗಹೆಬಾರುವರು ಕಾರೆಗನಹಳೆಯ ಶಾಂತಯ [ದೇ]
5. ವರಿಗೆ ಕೊಟ್ಟ ಶೋತ್ತಗುತ್ತಿಗೆಯ ಕಲ್ಲ ಪಟ್ಟಿಯ ಕ್ರಮ . . .
6. ನಂಮ ಮು . . ಪುರದ ಸ್ಥಳಕೆಸಲು ಬೂತಿಗಹಳೆಯ ಗ್ರಾಮದೊಳಗಾ
7. ಗಿ ಸಲುವ ಚಿಕ್ಕಹಳೆಯ ಗ್ರಾಮ ೧ ನೂ ನಿಮಗೆ ಶೋತ್ತ ಗುತ್ತಿಗೆ
8. ಯಾಗಿ ಕಲ್ಲನಟ್ಟು ಕೊಟ ಆ ಗ್ರಾಮದ ಚತುಸ್ವೀಪೆಯೊಳ
9. ಗಾದ ಗದ್ದೆ ದೆದ್ದಲು ತೋಟ ತುಡಿಕೆ ಅಣಿ ಅಚುಕಟ್ಟು ಕಾಡಾ
10. ರಂಧ ನೀರಾರಂಧ . . ಹೊಲ ಗೂಡೆ ಗುಯಲು ನಿಧಿ ನಿಕ್ಷೇ
11. ಪ ಜಲಪಾಶಾಣ ಅಕ್ಷಣಿ ಆಗಾಮಿ ನಿಧಿ ಸಾಧ್ಯಗೊಳಗಾದ ಏನುಂ
12. ಟಾದ ಸಕಲ ಸ್ವಾಮ್ಯವನು ಆಗುಮಾಡಿ ಅನುಧವಿಸಿಕೊಂಡು ನೀಲುತೆ
13. ಉವ ಶೋತ್ತ ಕಟ್ಟುಗುತ್ತಿಗೆ ಗ ೨೭ ಅಕ್ಷರದಲು ಯಪ್ಪತೇಳು ವರ
14. ಹನು ವರುಶವಂಧಕೆ ಈ ಕಂದಾಯ ಮಾರ್ಗದಲ ತೆತ್ತು ಬಾಹಿರಿ ಎಂ
15. ದು ನಾಲು ಬೂತಿಗಹಳೆಯ ಮಲ್ಲಯಗೂಡ ಉದಂಡಗೂಡ ಕಲಗೆ
16. ಪಗಾಡ ವೀರಪಗಾಡ ಬಯಗಾಡನವರು ಸಹವಾಗಿ ನಾಲು ನಂಮ
17. ಸಮಂತಿಯಂದೊಡಂಬಟ್ಟು ಕೊಟ್ಟ ಶೋತ್ತಿಯಕಲ್ಲ ಪುಷ್ಪಿಸ [ರ್ವ]
18. ಮಾನ್ಯ ಪೂರ್ವವಾಗಿ ಯಂತಿ ಯದಕೆ ಅವನೊಟ್ಟು ಅಳುಕಿದರೆ
19. ತಂಮ ತಂದೆ ತಾಳ ಗೋಲು ಬ್ರಾಹ್ಮರನು ಗಂಗೆಯ ತಡಿಯಲ ಕೊಂಡ ಪಾಪಕೆ
20. ಹೋಪರು

Transliteration.

1. svasti śrī jayādbudaya Śālivāhana śakavari-
2. sha 1457 samda Vijaya-samvatsarada Bhādrapāda
3. bahula 7 llu śrīmatu Marupurada Rangaya....
4. varu Chingga-hebāruvaru Kāreganahāliya Śāntaya-
5. varige koṭṭa śōttaguttigeya kallapaṭṭiya krama....
6. namma Mu....purada-sthālake saluva Būtighahāliya grāmadolagā-
7. gi saluva Chikkahāliyagrāma 1 nū nimage śōtta-guttige-
8. yaḡi kalla naṭṭu koṭa ā-grāmada chatussīme-yola-
9. gāda gadde beddalu tōṭa tuḍike aṇe achukaṭṭu kāḍā-
10. rambha nīrārambha - - hola gūḍeguyalu nidhi nikshē-
11. pa jalapāsāṇa akshinī āgāmi sidha sādhyagaḷolagāda ānum-
12. ṭāda sakala-svāmyavanu āgumādi anubhavisikoṇḍu nīvu te-
13. ruva śōtta-kaṭṭuguttige ga 27 aksharadalu yippateḷuvara-
14. hanu varuśavandhake ī kandāya-mārgadali tettu bāhiri en-
15. du nāū Būtighahāliya Mallayagaḍa Udaṇḍa-gaḍa Halage-
16. pagaḍa Virapa-gaḍa Baya-gaḍanavaru sahaṇvāgi nāū namma
17. samantiyimdoḍambattu koṭṭa śōttiya kallapaṭṭi sa [rva]-
18. mānyapūrvavāgi yimti yidake āvanobba alupidare
19. tamma tamde tāi gōū brāhmaranu Gaṃgeya taḍiyali koṃḍa pāpake
20. hōharu

Translation.

Be it well. In the year 1457 of the auspicious Śālivāhana era, in the year Vijaya, on the 7th lunar day of the dark half of Bhādrapada, the illustrious Rangaya-varu, of Marupura and Chinggahebāruva granted the following *kalla-paṭṭe* (stone charter) of *śrōtra-guttage* given to Śāntaya (dē) varu of Kāreganahāli :—

As we granted the village of Chikkahāli situated within Būtighanahāli village belonging to our Mu purada-sthala as *śrōtra-guttage* after setting up a stone (śāsana) therein, you may enjoy all the rights of possession within the four boundaries of the said village including rice lands, dry lands, gardens, small gardens (tuḍike), embankments, area of land under irrigation by tank (achchukaṭṭu), lands depending on rain, lands artificially irrigated, crops stacked or reaped, treasure hidden or on the surface, water springs, minerals, imperishables, futures, ready rights and possibilities, and pay every year 27 varahas as *śrōtra-guttage* (fixed rent payable for a land granted to a priest) as *kandāyam* every year. To this effect we have granted this *śrōtriya-kalla-paṭṭe-mānya* (stone charter given to a priest) with our full approval and the consent of Mallayagaḍa, Udaṇḍagaḍa, Halagepagaḍa, Virapagaḍa, and Bayagaḍa of Būtighahāli. Whoever violates this will be guilty of the sin of killing their parents, cows and Brahmins on the banks of the Ganges.

Note.

This records the grant of the village Chikkahalli, a hamlet of Bûtigahalli, by the gaudas of Bûtigahalli to a person named Sântayadêvaru of Kâraganahalli. The name of the donee indicates that he was a Viraksaiva priest. Kâraganahalli is a deserted village in the Mysore Taluk. Bûtigahalli and Chikkahalli are also villages in the same Taluk. The date corresponds to 10th September 1533 A. D. taking Vijaya S' 1455.

40

At the village Varuṇa in the hobli of Varuṇa on the third viragal (Mysore Taluk No. 43 revised).

ಅದೇ ಮೈಸೂರು ತಾಲ್ಲೂಕು ವರುಣದ ಹೋಬಳಿ ವರುಣದಲ್ಲಿರುವ 3ನೆಯ ವೀರಗಲ್ಲು (ಮೈಸೂರು ತಾಲ್ಲೂಕು ನಂಬರು 43 ತಿದ್ದುಪಾಡು).

- | | |
|-----------------------------------|---|
| 1. ಸ್ವಸ್ತಿ ಶ್ರೀ ಗೊಗ್ಗಿಯ ಮನೆ ಮಗತಿ | 3. ದೊಳನಿರೆ ಎದೆವಂಟೂರ ಮರೆವ [ಲ] ಸತ್ತಂ ಇಕ್ಕ |
| 2. ದೋಟಿಗಧಮ್ಮ ಸೆಟ್ಟಿ ಉತ್ತವಗಲ್ಲಂಕ್ರ | 4. ಣ್ಣುಗನೀಮ್ಮಣ್ಣು ಮಾನ್ವ ಪುಪುಮಂ ದುಗ್ಗ ಬಟ್ಟ |

Translation.

Be it well. Bôchiga Dharmasetti, the house servant of Goggi, died when he stood in front of Uttavagalla and Edevari attacked the village. Dugga granted 2 kaṇḍugas of wet land ?

Note.

This and the following two numbers contain inscriptions on viragals at Varuṇa. The present record is the revised version of the E. C. III Mysore Taluk No. 43. The word *manevagati* means a house servant (See M.A.R. 1916, P. 47). Goggi, the donor of this record has been given in another record (Mysore Taluk 37) the titles, obtainer of the band of five chief instruments, *mahâśdmanta* and possessor of the Original Boar for his crest. Dugga or Durga has also been given the same titles and also the title, born in the Châlukya family, etc. (Mysore Taluk 36). Apparently those two were Châlukya chiefs. It is difficult to say who Uttamagalla was. A chief Uttamagalla is met with in P. 129, M. A. R. 1935 as the ruler of Varahâṭaka and son of Avaniyamma, a Châlukya chief. Edevari was apparently the name of some warrior who was attached to the Châlukya chief. The period of the Viragals has been fixed at about 900 A. D. on the basis of their paleography (M. A. R. 1916 P. 47).

41

At the village Varuṇa in the hobli of Varuṇa, on the 6th Virakal.

Kannaḍa language and characters.

ಅದೇ ಸ್ಥಳದಲ್ಲಿ 6ನೆಯ ವೀರಗಲ್ಲು.

- | | | | | | |
|------------|-----------|----------|--------|---------|--------|
| 1. ಸ್ವಸ್ತಿ | 2. ಶ್ರೀಗೊ | 3. ಗ್ಗಿಯ | 4. ಮನೆ | 5. ಮಗತಿ | 6. ಸಂಗ |
|------------|-----------|----------|--------|---------|--------|

7. ವಜ್ರಯ 8. ಮೇಗವ 9. ದಸತ್ತಿಗೆ 10. ನೊಬ 11. ಣ್ಣ
12. 13. 14. ಅದಮಮದ್ಗ 15.

Translation.

Be it well. The house-servant of Goggi or some one (Vaḍa Sattiga?) attacking Sangavaḷli fought and died. Dugga.....

Note.

This records the death of another house-servant of Goggi in battle and some grant made by Dugga in his memory. The village Sangavaḷli is mentioned as the place attacked (M. A. R. 1916 P. 47).

42

At the same place, on the 7th Virakal.

Kannada language and characters.

ಅದೇ ಸ್ಥಳದಲ್ಲಿ 7ನೆಯ ವೀರಗಲ್ಲು.

- | | |
|--------------------------------|----------------------------|
| 1. ಶ್ರೀಸತ್ಯಯುನಾಳ ದಡಿಗವಯ | 3. ಸೆಡೆಯರಾಕನ ಕಾಳಿಗದೊಳಸತ್ತಂ |
| 2. ಮಸಿಕ್ಕಲ್ಲಗಾಪುಣ್ಣನಮಗಂ ಮಟ್ಟಗಂ | |

Translation.

When Satyaya was ruling, Maṭṭiga son of Masikalla-gâvunḍa of Daḍigavaḷi died in the battle of Seḍeyal? Nâka.

Note.

This is also similar to the previous viragal grants. Daḍigavaḷi also known as Daḍigavāḍi, appears to have been in the west of the Bangalore District and it is mentioned as one of the provinces conquered by the Chōḷa king Rājaraḷja. (See also M. A. R. 1916, P. 47.)

NANJANGUD TALUK.

43

At the village Nanjangūḍ in the hobli of Nanjangūḍ on a slab in the ceiling of a maṇṭapa in the Tirthaghaṭṭa (Nanjangūḍ Taluk 19 Revised).

Kannada language and characters.

ನಂಜನಗೂಡಿಗೆ ಉತ್ತರದಲ್ಲಿ ತೀರ್ಥಘಟ್ಟದ ಮಂಟಪದ ಮೇಲ್ಭಾಗವು 2ನೆಯ ಅಂಕಣದ ಕಲ್ಲಿನಲ್ಲಿ
ನಂಜನಗೂಡು 19ನೆಯ ನಂಬರು ಶಾಸನದ ಅದ್ಭುತವಿದೆ.

1. ಶುಭಮಸ್ತು ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬ ಚಂ
2. ದ್ರ ಚಾ[ಮರ ಚಾ]ರವೆ ತ್ರೈಲೋಕ್ಯ ನಗರಾ ರಂ
3. ಭ ಮೂ[ಲಸ್ತಂಧಾ.]ಯ ಶಂಭವೆ | ಸ್ವಸ್ತಿ ಶ್ರೀ ಜ

4. ಯಾ [ಧೃಧಯಕಾಲ] ವಾಹನಶಕ ವರಿಷ ೧೪೩೬
5. ಸಂದ [ಭಾವನಾಮ] ಸಂದತ್ಸರದ ಶ್ರಾವಣ.
6. ಶುಭ ಸುತ್ತೂರ ಸಿಂಹಾಸನ
7. [ದ ಪಟ್ಟದ ಭ]ಂಡಾರಿ ಬಸವಪ್ಪ
8. ಒಡೆಯ [ರವರು] . . ಸಂಗಮೇಶ್ವರದ
9. ಲ ತಂ
10. ಯಾ ತೆಂದರೆ ತಮಕಾರ್ಯ
11. ಕೆ [ಕೊ]ತ್ತಾಗಾಲದ ಸ್ಥಳದಲ್ಲ ತಮ
12. ಗೆ ರೆಕ ಗಿ ಯಾಗಿ ನಡೆದು ಬಾಹ
13. ಸಿಂಹನಕಳಿ ಗ್ರಾಮ ಅದಕೆ ಸಲುವ ಸರ್ವ ಸ್ವಾಮ್ಯ
14. ಸಹ ಯೆತಿಗ ಮುಳೂರಸ್ಥಳದ ಚೀಲಹಳಿಯ
15. ಲೂ ಸಂಗಮೇಶ್ವರ ದೇವರಲ್ಲ ವಾಸವಾಗಿ ಯಿಹ
16. ಸಿರಿಗಿರಿ ಒಡೆಯರಿಗೆ ಅರ್ಧಭಾಗ ಕಳದು ಉ
17. ಳದ ಅರ್ಧಭಾಗ ಅದಕೆ ಸಲುವ ಸರ್ವ ಸಾಂ
18. ಮೈಸಹ ಸಂಗಮೇ [ಶ್ವ]ರ ದೇವರ ಬಡ [ಗ] ರಾಗಿಯರ್ಧ
19. ಭಾಗಿನ [] ದಿಂಪಡುವರಾಗಿಯದ ಪುಷ್ಪ
20. ದ ತೋಟ ಹಳಲಿ ನಮ [ಗೆ] ನಡೆದ ಬಾಹಗ
21. ದೊಗ ಸಂಗಮೇಶ್ವರ ದೇವರಿಗೆ ಬಸೆ
22. ವಪ್ಪ ಸಮರ್ಪಿ [ಸ] ದರು ಯೀಗ್ರಾ
23. ಮಗ ನೂ ನಜಲುಗೂಡ ನಂ
24. ದೆರ ಅಗಸ್ತ್ಯನಾಥಗೂ . . .
25. ಂಮ ಕೊಂಡು ಸಂಗಮೇಶ್ವರ
26. ದೇವ ಕಾರ್ಯವನೂ ತಂಮ ಪು
27. ತ್ರಪ ಯಾಗಿ ಹುಟದ ಅ
28. ದಕ್ಕೆ ಅಚಂದ್ರಾಕ್ಷವಾಗಿ ಮಾ
29. ಡಿಕೊಂ ಸಂಗಮೇಶ್ವರ ದೇವರ ದೇವ್ಯ
30. ಕೆ ಸಿರಿಗಿರಿ ಒಡೆಯರು ಆಲ್ಲದ ಮಹತ್ತು ಕರ್ತರು
31. ಯದಕೆ ತವಿದವರು ಗಂಗೆ ತಡಿಯಲ ಕವಿ
32. ರೆನು ಬ್ರಾಹ್ಮಣನ ಕೊಂದಪಾಪಕೆ ಹೋಹರು ||
33. ಸದತಂಪರದತಂವಾಯೋ ಹರತವನುಂಧರಾ
34. ಪಷ್ಪಿರ್ವ ರುಪ ಸಹಸ್ರಾಣಿ ವಿಷ್ಣಯಾಂಜಾಯತೇಕ್ರಿಮಿ

Note.

This and the next record have been published in the Epigraphia Carnatica Vol. III as Nanjangūd Taluk Inscriptions No. 19 and 20 and have also been very briefly noticed in page 58 of the Mysore Archaeological Report for the year 1918. But owing to the height of the ceiling of the mantapa in which the inscription slabs are set up and the difficulty of access to them except in hot summer when the water of Kapila river in which the mantapa stands is very low have prevented a proper reading of the inscriptions or taking of good inked estampages of them.

These difficulties were overcome by setting up a temporary scaffolding during the month of April 1936 and careful readings and estampages were taken. It is also to be noted that some letters in the middle of the slabs are completely worn out and lost and some letters at the end of each line are hidden by mortar pointing. All the same the inscriptions have been deciphered as fully as possible and re-published here.

The present record begins with the usual stanza in praise of the god Śambhu. Next comes the date 1436 of Śālivāhana era, Śrāvaṇa śuddha. The name of the cyclic year (Bhāva) is lost and so also the tithi and week-day. The year S' 1436 is equivalent to A.D. 1514.

The inscription next records a grant made by Bhaṇḍāri Basavappa Oḍeyar, head of the (Vīraśaiva) matt at Suttūr (a village in the Nanjangūd Taluk, about 7 miles to the north-east of Nanjangūd) in connection with the temple of Sangamēśvara constructed newly by him. The word Sangamēśvara means the god Śiva set up at the confluence of two rivers. Here the confluence of the Kapilā and Kauṇḍinyā near the present Nanjuṇḍēśvara temple at Nanjangūd is referred to. Where this Sangamēśvara temple stood cannot be now definitely determined. Probably it must have stood somewhere near the Tīrthaghaṭṭa where the inscription stones are now found.

The grant made by Bhaṇḍāri Basavappa Oḍeyar is described as consisting of (1) the village Simḍenahalli in Kottāgāla-sthala with all its rights (2) Half the revenues of the village Chīlahalli in Etiga Muḷūru sthala, the other half going to Sirigiri Oḍeyar residing in the temple of Sangamēśvaradēvaru (3) a flower garden to the north of the temple of Sangamēśvara and west of a part of some land? (4) A wet land of the sowing capacity of 1 ? khaṇḍuga in the village (the name of which is lost) belonging to the donor.

It is next stated that all these lands were made over for the services of the god Sangamēśvara by the donor Bhaṇḍāri Basavappa Oḍeyar and that their income was to be enjoyed by Agastyanātha, *nambi* (temple priest) at Najalugūd (same as Nanjangūd) who was to perform all the services connected with the god Sangamēśvara and that the above lands were given to him as a hereditary perpetual estate for those services.

It is further stated that the managing authorities or trustees of the temple of Sangamēśvara were Sirigiri Oḍeyar and other *mahattu* (Vīraśaiva priests) residing therein.

The usual imprecation that the violators of the grant would be guilty of the sin of killing cows and Brahmans on the banks of the Ganges is next given. After this comes the stanza stating that he who confiscates land given by oneself or others is born as a worm in ordure for sixty thousand years. This concludes the record.

At the same place in Nanjangud, on a second slab in the same ceiling (Nanjangud Taluk 20 revised).

Kannada language and characters.

ನಂಜನಗೂಡಿಗೆ ಉತ್ತರ ತೀರ್ಥಘಟ್ಟದ ಮಂಟಪದ ೨ನೆಯ ಅಂಕಣದ ಮೇಲ್ಭಾಗವಣಿಯ ಕಲ್ಲಿನಲ್ಲಿ.
ನಂಜನಗೂಡು ೨ನೆಯ ನಂಬರಿನ ತಿದ್ದುಪಡಿ.

ಪ್ರಮಾಣ 8' x 2'.

- | | |
|---|--|
| 1. ಶುಭಮಸ್ತು ನಮಸ್ತುಂಗಶಿರ ಶ್ವ | 17. ಗಿನಡದು ಬಾಹಾದೆ ಬ ಗಗೊರ ತೆಂಕ |
| 2. ಂಬಿ ಚಂದ್ರಚಾಮರ ಚಾರಮೆ ತ್ರೈ | 18. ರಾಗಿಗದೆ ಬ ೨ ಮುಳೂರಲಂಗ |
| 3. ಲೋಕೈ ನಗರಾರಂಧ ಮೂಲಸ್ತಂಭಾಯ ಶಂ | ಗಿಯಾ |
| 4. ಭವೆ \| ಸ್ವಸ್ತಿ ಶ್ರೀಜಯಾಧ್ಯುದಯ ಶಾಲವಾ | 19. ಗಿನಡದು ಬಾಹ ಭೂಮಿ ೫೦೦ ಸಂ ತಿಗೇಬ |
| 5. ಹನಶಕವರುಷ ೧೪೩೬ನೆಯಾ[ಸಂದ ವ] ತ್ವಮಾ | 20. ಡ[ಗ]ರಾಗಿ ತಾಲು ಬಿತ್ತಿಬೆಳದ ತೆಂ |
| 6. ಭಾವನಂವತ್ಸರದ ಶ್ರಾವ [ಣ ಶು] . . ೧ | ವಡು |
| 7. ಲೂ ಸುತೂರಸಿಂಹಾಸನದ ಪ [ಟ್ಟದ] . ಭ | 21. ವಲು ಸಂಗಮೇಶ್ವರದೇವರಿಗೆ ಬಿಡದ |
| 8. ಂಡಾರಿ ಬಸವಪುಂಡರೂ ಕಪಿರಾ [ನದಿಯ] | ಡತೆಂ |
| 9. ತೆಂಕಣತಡಿಯಲ ತಾಲುನೂ [ತನವಾಗಿ | 22. ಗಿನ ತೋಟ ಯೆತ್ತಗದ ಮುಳರ ಹೆದ . . . ದುಟ |
| ಪ್ರತಿಷ್ಠೆ] ಮ | 23. ಲಹಳಿಯ ಗ್ರಾಮದಲ ಸಂಗಮೇಶ್ವ ಯ್ಯ |
| 10. ಡಿದ ಸಂಗಮೇಶ್ವರದೇವರಲ ವಾನವಾಗಿ [ಹುಸಿರಿ | 24. ದ್ವರ್ಧಾಗಿ ಕಳದು ಉಳಿದ ಅರ್ಧ ನು |
| ಗಿರಿವ] ಡೆ | 25. ಸಿರಿಗಿರಿ ಗುಡೆರು ದೇವರಿಗೆ ಭಂಡಾ [ರಿ ಬಸವಪ್ಪ] ಒ |
| 11. ರಿಗೆ ತಮಗೂ ತಮ ಕಡೆ ಸಹ [ವಾನವಾಗಿಹಕ್ಕಿ]ಂ | 26. ಡೆರೂ ಸಮರ್ಪಿಸಿದರೂ ಯದಕೆ ಗಂ |
| 12. ಯರುಗಳಿಗೂ ನೈವೇದ್ಯ ಮೇಲುಪ [ಟ್ಟ] ಗಳಿಗೆ | 27. ಗೆಯ ತಡಿಯಲ ಕಪಿರೇನೂ ಬ್ರಾ ದಪಾ |
| 13. ಮೂಡಣಕ್ಕೋಟಿಯ ನೀಮೆಯಲ್ಲಿ ತಮ [ಗೈ] ಲಂ | 28. ಕೈ ಹೋಹರು ಸದತಾಂಪರದ ತಿವ |
| 14. ಗಮುದ್ರೆ ಶಿರಾಶಾಸನಪೂರ್ವಕ [ವಾಗಿಕೊಟ್ಟು] | 29. ಸುಂಧರಾ \| ಪಷ್ಪಿರ್ವರುಷ ಸಹಸ್ರಾ . . . ಜಾ |
| ಯಹ | 30. ಯತೆ ಕ್ರಿಮಿ \| ಸ್ವದತ್ತಾದ್ವಿಗುಣಂ ನು |
| 15. ಬೊಪ್ಪನಹಳಿಯ ಗ್ರಾಮ ಅದಕೆ ಯ | 31. ಪಾಲನಂ \| ಪರದತಾಪ ಹಾರೇಣ . . . ಲಂ |
| 16. ಸಹ ಹೊಳಲವಾಡಿಯ ಲಂಗಮು . . . ದಿಯಾ | 32. ಭವೇತ್ \|\| |

Note.

This record is found near the previous record. Its estampages and readings were taken in similar circumstances, the only difference being that only a few letters are lost in each line in the present record.

After the usual stanza in praise of Sambhu the date of the record is given as S' 1436 Bhāva sam. Śrāvaṇa śu (or ba) 1. Taking the fortnight as śuddha the date would coincide with 22nd July 1514 A.D. a Saturday.

The record next registers a grant of lands made by the pontif (paṭṭada) of Suttūr Matt (called here Sūtūra-simhāsana) named Bhaṇḍāri Basavappa Oḍeyar to Sirigiri Vaḍeyar and his associates dwelling in the Sangamēśvara temple newly set up by him in the southern bank of the Kapilā river for the daily food and other expenses.

The grant consisted of (1) the village Boppanhalli and its hamlets situated in the Mūḍana Kōṭe-sīme and (2) wet lands of the sowing capacity of 1 khaṇḍuga in the village Hoḷalavāḍi and containing a stone marked with *linga* to indicate boundary (3) and wet lands of the sowing capacity of 2 khaṇḍugas to the south of Gora (vāḍi?) and (4) 500 measures of dry land in Muḷūr (5) and a cocoanut grove planted and nurtured by the priest Sirigiri Voḍeyar to the north and (6) half the village of Chilahalli in Yettagada Muḷūr sthala, the other half going for the services of the god Sangamēśvara. All these lands are said to have been made over by Bhaṇḍāri Basavappa Oḍeyar to Sirigiri-Oḍeru-dēvaru (same as Sirigiri Voḍeyar).

It may be noted that the names of the above two priests are found in the previous grant also. [See also M. A. R. 1913, P. 50.]

The usual imprecations against the violators of the grant are found at the end of the record.

45

At the village Kattavāḍipura in the Hobali of Nanjangūḍ, on a stone set up at the village entrance.

Size 2'—6"×1'—6".

Kannada language and characters.

ನಂಜನಗೂಡು ಕನಬಾ ಹೋಬಳಿ ಕತ್ತವಾಡಿಪುರದ ಅಂಕದ ಬಾಗಿಲಲ್ಲಿ ನಟ್ಟ ಕಲ್ಲು.

ಪ್ರಮಾಣ 2½' × 1½'.

ಪೂರ್ವಮುಖ	
1. ಸ್ವಸ್ತಿಶ್ರೀ ವಿಜಯಾದ್ವೈದಯ	14.
2. ಶ್ರೀಮತ್ಪಜ್ಜನಕುಢ ಶಿವಾಚಾ	15. ಗ್ರಾಮದ ಕ್ರಯ
3. ರ ಸಂಪನ್ನರಾದ ದ್ಯಾವಾ ಪುತ್ರಿ	16. ದಾನದ ಶಿರಾಶಾಸನದ
4. ಮಹಾ ಮಹತ್ತಿರೋಗಗಾ	17. ಕ್ರಮವೆಂತಂದರೆ
5. ದಾ ಗುರು ಲಿಂಗ ಜಂಗಮಾ ಪ್ರಿ	18. ದೇವಗೊಂದುಕಳಲೆಯ
6. ಯರಾದ ನಂಜನಠ ದೇವರ	19. ಸ್ತಳಕ್ಕೆ ಸಲುವ ಪುರ
7. ಮಠದ ಸಿಂಹಾಸನದ ಬಿ	20. ದ ಗ್ರಾಮವ ಕೊಡಗಿಯಾ
8. ಡರದ ನಂಜುಂಡದೇವರ ಸಿ	21. ಗಿ ಕೊಟ್ಟೆವಾಗಿ ಆ ಗ್ರಾಮ
9. ಶ್ಯರು ಸಿದ್ಧ ರಾಮೇದೇವರ	22. ಕೈ ಸಲುವ
10. ಸಿಶ್ಯರು ಹೊಸ ಮಹ	23.
11. . . ನಾಥ ದೇವರಿಗೆ	24.
12. ಕಳಲೆಯ ಮಲ್ಲಿ	25. ಸಕಳಸ್ವಾಮ್ಯ
13. ನಾಥೂಡರ	26.
ಉತ್ತರ ಮುಖ	ಅರೊಬ್ಬರು

Note.

This records the charter of sale of the village Pura belonging to Kalale-sthala, the village being sold rent-free (koḍagi) by Mallinātha Oḍeru of Kalale in favour of the Vīraśaiva priest Hosamaha....nāthadēvaru, disciple of Siddharāmadēvaru, who was a disciple of Bīḍarada Nanjunḍadēvaru belonging to Nanjanāthadēvara-maṭha.

The usual epithets are given for the donee *viz*: possessed of pure and righteous conduct according to Śaiva religion and belonging to the *mahāmahattu* (the great priesthood) in the heaven and earth and devoted to the worship of gurus, linga (Śiva) and Jangama (Śaiva priests).

No date is given. The characters belong to the 16th century.

46

At the village Dēvarasanahalli in the hobli of Nanjangūd, on a stone set up in the rice land of Venkaṭappa

Size 5'×1'—6".

Kannada language and characters.

ಅದೇ ನಂಜನಗೂಡ ಹೋಬಳಿ ದೇವರಸನಹಳ್ಳಿ ಬಳಿ ಗುಂಡ್ಲುಹೋಳಿ ಬಲಪಾಶ್ವ ಕಪ್ಪೆಗಾಡನ
ವೆಂಕಟಪ್ಪನ ಗದ್ದೆಯಲ್ಲಿ ನಟ್ಟ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5' × 1½'.

- | | |
|-------------------------|------------------------|
| 1. ಶ್ರೀಮನ್ ಮಹಾ ಮಂ | 10. ನಾತಾಪುರ ಇಥಮ್ಮ |
| 2. ದಳೇಶ್ವರಂ ಶ್ರೀ ವೀರಶಂ | 11. ವ ಪಾಲ್ಕುಮರು ಅಂದಾಳು |
| 3. ಕಂಞ ಒಡೆಯರು | 12. ವರಸು ಕಾರನಾಡ ಮ |
| 4. ಶ್ರೀ ಗುರುವೀರಲಿಂಗ | 13. ಹಾಪ್ಪಡುಗಳು ಯ |
| 5. ದೇವೈಯಗಳಿಗೆ ಆ | 14. ಧಂಮ್ಮಕೆ ಆರು ಅಳು |
| 6. ಚಂದ್ರಾಕ್ಷ ಸ್ವಾಮಿ ಇ ಆ | 15. ವಿದರು ಗಂಗೆಯ ತ |
| 7. ಗಿ ಧಾರಾಪೂರ್ವಕ ವಾ | 16. ಡಿಲ ಕವಿರೆಯನು ಬ್ರಾ |
| 8. ಗಿ ಸರ್ವ ಮಾನ್ಯ ವಾ | 17. ಹೈರ ಕೊಂದ ದೋಷಕ್ಕೆ |
| 9. ಗಿ ಕೊಟ್ಟ ನಂಬುಂಡ | 18. ಹೋಹರು ಶ್ರೀ |

Translation.

The illustrious mahāmaṇḍalêśvara Śrī Vīra Śaṅkaṇṇa Oḍeyar granted Nanjunḍanāthāpura with pouring of water and free of taxes as a perpetual gift to the illustrious guru Vīra Lingadēvaiya. The protectors of this charity are the mahāprabhus ruling for the time over Kāranāḍ. He who violates this grant will incur the sin of killing tawny cows and Brahmans on the banks of the Ganges.

Note.

This records the gift of the village Nanjunḍanāthapura, probably the same as the present Dēvarasanahalli where the grant is found, to a Vīraśaiva priest Vīra Lingadēvaiya or Guruvīra Lingadēvaiya. The donor is named Vīra Śaṅkaṇṇa Oḍeyar, who was apparently the chief (*mahāprabhu*) of Kāre-nāḍ District in Nanjangūd. No date is given. The characters belong to the 15th century A. D. Nothing more is known about the chief referred to.

47

At the village Uppinahalli in the hobli of Nanjangūd, on the 1st slab set up at the village entrance (Nanjangūd Taluk 55 revised).

ನಂಜನಗೂಡು ತಾಲ್ಲೂಕು ಕನಕದಾ ಹೋಬಳಿ ಉಪ್ಪಿನಹಳ್ಳಿ ಹಳೇಗ್ರಾಮ ನಿವೇಶನದ ಮಾರಿಗುಡಿ ಬಳಿ
ಅಂಕದ ಬಾಗಿಲಿನಲ್ಲಿ ನಟ್ಟಿ ೧ನೆಯ ಕಲ್ಲು. ನಂಜನಗೂಡು 55ನೆಯ ನಂಬರಿನ ತಿದ್ದುಪಡಿ.

ಪ್ರಮಾಣ 7' × 4'.

1. ಶ್ರೀಸ್ವಸ್ತಿ ಸಮಸ್ತ ಭುವನಾಶ್ರಯಂ ಶ್ರೀ ಪೈ
2. ಧ್ವೀಪಲ್ಲಭ ಮಹಾರಾಜಾಧಿರಾಜಂ ಪ
3. ರಮೇಸ್ವರಂ ಪರಮಭಟ್ಟಾರಕಂ ದ್ವಾರಾವತೀಪುರವ ರಾ
4. ಧೀಸ್ವರ ಯಾದವ ಕುರಾಂಬರದ್ಯುಮಣಿ ಸರ್ವಜ್ಞ ಚೂಡಾಮಣಿ ಮ
5. ಲೆ ರಾಜ ರಾಜ ಮಲೆಪರೊಳ್ಗಂಡ ಗಂಡಭೇರುಂಡ ಕದನ
6. ಪ್ರಚಂಡನೇಕಾಂಗ ವೀರ ಶನಿವಾರ ಸಿದ್ಧಿ ಗಿರಿದುರ್ಗ ಮ
7. ಲ್ಲ ಚಲದಂಕ ರಾಮ ವೈರೀಧಕಂಠೀರವ ಮ [ಗ] ರ ರಾಜ್ಯ ನಿಮ್ಮೂಲ ಚೋ
8. ರರಾಜ್ಯ ಪ್ರತಿಷ್ಠಾಚಾರ್ಯನ್ ಶ್ರೀಮನ್ ಮಹಾಮಂಡಲೇಸ್ವರ ಶ್ರೀ ಪ್ರತಾಪ
9. ಚಕ್ರವರ್ತಿ ಹೋಸಳ ಶ್ರೀ ವೀರ ನಾರಸಿಂಹ ದೇವರಸರು ಪ್ರಧೀರಾಜ್ಯಂಗ
10. ಯುಕ್ತಿರ ಸಕವರಿಪಂ ೧೨೦೦ ನಂದ ಬಹುಧಾನ್ಯ ಸಂವತ್ಸರದ
11. ಚೈತ್ರ ಸುದ್ದ ೧ ಅದಿವಾರ ದಂದು ಶ್ರೀಮನು ಮಹಾಪ್ರಧಾ
12. ನ ಪ್ರಚಂಡದಣ್ಣಾ ಯಕರು ಶ್ರೀ ಪುಂಚಣ ದಣಾಯಕರುಂ ಶ್ರೀಮ
13. ತು ಹಿರಿಯನಾಡ ಮಹಾಪ್ರಭು ಚಾವುಂಣ್ಣ ದೇವ ಕೆಟಿಯ ಬಾಚಿಗವುಂ
14. ಡನ ಮಗ ಅಪ್ಪಣಪ್ರಭು ಗವುಂಡನ ಮಗ ಹೊನ್ನಗವುಂಡ ಕೆಟ
15. ಯ ಗವುಡ ಕಾಟಿನಾಡ . . . ಮಗ ಮಾದಿ ಗವುಂಡ ನೊಬಗಾದ ಸಕ
16. ಲ . . . ದೇವರಹಳ ಯಾದ ನರಸಿ
17. ಂಹ ಪಟ್ಟಣದ ಮರಿಸೆಟ್ಟಿಯ ಮಗ ಪಟ್ಟಣನಾಮಿ ಸಂಕಸೆಟ್ಟಿಯು
18. ಪಟ್ಟಣಸ್ವಾಮಿ ಮಾಚಿಸೆಟ್ಟಿಯ ಮಗ ಮವುನ ಮಾಣಿಕ್ಕ ಸೆ
19. ಟ್ಟಿ ಕೊಲ್ಲಪ್ಪನ ಮಗ ಮಂಮಲ ಸೆಟ್ಟಿ ಮತ್ಯಲ ಸೆಟ್ಟಿಯ ಮಗ ದೆ
20. ಸಮಾಣಿಕ ಸೆಟ್ಟಿಯೊಬಗಾದ ಮಣಲಯ ಸಮಸ್ತನ ಗ
21. ರೆಯುಂ ಆ ಪಟ್ಟಣದ ಸಮಸ್ತ ಸಥವ (?) ಮಾಡಿಸಿ
22. ಕೊಟ್ಟ ಮಂಗಳವಾರದ ಸಂತೆಯ
23. ದು ಯರದ ಉವತ್ತ
24. ಆ ಪಟ್ಟಣಸ್ವಾಮಿ ಮೊದಲಾದ ಮಂಡಲ ಸ್ವಾಮಿಪಟ್ಟ
25. ಣ ಸ್ವಾಮಿ ಮವುನ ಮಾಣಿಕ್ಕ ದೇಸಮಾಣಿಕ್ಕ ಅಲುವ
26. ರೆಯಮನ್ಯ ಅಂತು
27. ಮಾನ್ಯಯ

Note.

This inscription belongs to the reign of the Hoysala king Narasimha III. He is called mahâmandalêśvara Pratâpachakravarti Hôsala Śrī Nârasimhadêvarasar and is given the following titles: Refuge of the universe, lord of wealth and earth, king of kings, supreme lord, the great master, lord of the excellent city of Dvârâvati, a sun in the firmament the Yâdava race, crest-jewel of the all-knowing, lord over Male chiefs, champion over Malapas, gaṇḍabhêruṇḍa, terrible in war, soḷe hero,

Śanivārasiddhi, girīdurgamalla, a Rāma in moving battle, a lion to elephants the enemies, uprooter of the Magara kingdom, establisher of the Chōla kingdom :—

The inscription next records the establishment of a fair (*sante*) to be held on Tuesday at Maṇali by the mahāpradhāna prachāṇḍadaṇḍanāyaka Maṇchāṇa-daṇḍāyaka and Chāvuṇḍadēva, *mahāprabhu* of Hiriyaṇḍ and certain gaṇḍas named Keṛeya Bāchigavuṇḍa's son Appaṇaprabhugavūṇḍa's son Honnagavūṇḍa Keṛeyagavūṇḍa, Mādigavūṇḍa of Kāṛeṇḍ and certain *settis* named Sankaseṭṭi, *paṭṭaṇasvāmi* (mayor) of Narasiṃhapatṭaṇa *alias* Dēvarahalli, son of Mariseṭṭi, Mauna Māṇikyaseṭṭi, son of Paṭṭaṇasvāmi Māchiseṭṭi, Mammalaseṭṭi, son of Kollappa, Dēsamāṇikyaseṭṭi, son of Matyalaseṭṭi and other *nagare* (merchants) of the village Maṇali. Certain grants seem to have been made in connection with the fair for the paṭṭaṇasvāmi and maṇḍalasvāmi Mauna Māṇikaseṭṭi. But this part of the record consisting of lines 21-27 is worn out and cannot be made out fully.

The grant is dated S' 1200 Bahudhānya sam. Chaitra śu. 1 Ādivāra. The date corresponds to 25th March 1278 A. D. if we take the lunar month Chaitra of the year Bahudhānya S' 1200 it will be a Friday. If we take the solar month Mēsha the date would correspond to 24th April 1278 A.D. a Sunday as stated in the grant. Probably this is the date intended. The date falls within the reign of Narasiṃha III (1254-1291).

Maṇchāṇa-daṇḍāyaka who is styled here mahāpradhāna is also met with in several inscriptions of the neighbourhood (See E. C. III, Nanjangūḍ 92 of S' 1214 and 103 of S' 1213, etc.). As regards the places mentioned in the grant, Hiriyaṇḍ is referred to in certain records as containing the villages Mūgūr and Tagaḍūr now in the T-Narsipur and Nanjangūḍ Taluks (E. C. III, T.-Narsipur 78 and Nanjangud 118). Maṇali is mentioned in two records E.C. IV, Yedatore 13 and 14.

The record has no invocatory or imprecatory stanzas.

48

At the same place in the village Uppinahalli, on a second stone (Nanjangud Taluk 56 revised).

Size 6' × 3'.

Kannaḍa language and characters.

ಅದೇ ಉಪ್ಪಿನಹಳ್ಳಿ ಹಳೇ ಗ್ರಾಮನಿವೇಶನದ ಮಾರಿಗುಡಿ ಬಳಿ ೨ನೆಯ ಕಲ್ಲು. ನಂಜನಗೂಡು
56ನೆಯ ನಂಬರು ಶಾಸನದ ಅದ್ಭುತವಿ.

ಪ್ರಮಾಣ 6' × 3'.

1. ಶುಭಮಸ್ತು ಸ್ವಸ್ತಿ ಶ್ರೀ ವಿಜಯ ಮುದೆಯ ಶಾಲವಾಹನ
2. ಶಕ ವರುಷ ೧೫೮೪ ಸಂದ ಶುಭಕೃತು ಸಂವತ್ಸರ
3. ದ ಚೈತ್ರ ಶು ಜಲು ಶ್ರೀ ಮಹಾ ಮಂಡಲೇಸ್ವರ ಶ್ರೀ
4. ರಂಗಪಟ್ಟಣ ವಾಳುವ ದೇವರಾಜುವಡೆಯರೈಯ
5. ನವರ ಅಪ್ಪಣಿಯಂದ ನಜಿನಾಥೈಯನವರ

6. ಅನುಮತದಿಂದ ದೇವಾಜಮ್ಮನವರು ಮಾಡು
7. ವ ಧರ್ಮ ಸಾಧನದ ಕ್ರಮವೆಂತೆಂದಡೆ ನಮ ಆರಶಿನವ
8. ರು ಸೋಗ್‌ಸ್ತರಾಗರಾಗಿ ಕಳೆರೆಯಲ ಮಲವನು ಕಟ್ಟಿಸಿ
9. ಪುಹಾಮಹತ್ತಿನ ಮಲದವರಿಗೆ ಅಪರಿಗೆ ಕೊಟ್ಟು
10. ಸ್ವಾಸ್ತೆ ಕಳೆ ಸೀಮೆಗೆ ಸಲುವ ಉಪ್ಪಿನ ಹಳೆಯ ಗ್ರಾಮ
11. ವನು ಶಿವಾರ್ಪಿತವಾಗಿ ಲಿಂಗಮುದ್ರೆಯ ಕಲ್ಲನು ಸ್ತಾ [೪]
12. ತವನು ಮಾಡಿದ ಸಂಬಂಧ ಆ ಗ್ರಾಮದಲಹವಿ
13. ಶಿವ ಸರ್ವಸ್ವಾಮ್ಯವನು ಆಡಂದ್ರಾರ್ಕವಾಗಿ ಧರ್ಮವಾ
14. ಗಿ ಧರ್ಮವನು ನಡೆಸುವಿರಿ ಯಂದು ಕೊಟ್ಟು ಗ್ರಾಮ
15. ಮ| ಯ ಧರ್ಮವನು ಅನುಗಾಲ ಯಾಗಿ ನಡೆಸಿದಂಥವರು
16. ನೂಲುಕವಿರೆಯ ಕಲ ಯೀ ಧರ್ಮ
17. ವ ಅವನಾದರು ಅಳುಕಿದ ಅಂತ
18. ವರು ಕಾನಿಯಲು ಗೋಸಹಸ್ರವನು ಕೊಂದ ಪಾಪಕೆ ಹೋಹ
19. ರು
20. ಮಾತ್ತು ಹಿತ್ತು ಯ ವಧಿಸಿದಂಥ ಪಾತಕಕೆ ಹೋ
21. ಹರು ಅಳುಕಿದ ವರ್ಗ ಆ
22. ಶೋರನು? ಣ ದಾನ ಮಾ
23. ನೈ ಹೊದ ಶುಧಮಸ್ತು

Note.

This inscription which was originally published as Nanjangud Taluk No. 56 has now been thoroughly revised. It records the building of a matt at the village Kalale (in the Nanjangūd Taluk) for the Virāśaiva sect of gurus by Dēvājammanṇi in memory of the departed Arasinavaru (the king?) and also the gift of the village Uppinahalli in Kalale-stime by her for the expenses of the matt. The village is said to have been granted with all the rights of possession after setting up boundary stones marked with a *lingam*. The usual imprecatory sentences next follow.

The gift is said to have been made on the 5th lunar day of the bright half of Chaitra in the year 1584 Subhakṛit of the Śalivāhana era during the reign of Dēvarājuvaḍeyaraiya at Śrīrangapaṭṭana and with the approval of Nanjināthaiya. The date corresponds to 14th March 1662 A. D.

The donor of this grant Dēvājammanṇi is also referred to in another record of Nanjangūd Taluk which records a grant by her for a Virāśaiva Matt at Kalale (E. C. III, Nanjangud 81). She was probably the queen of Kanṭhīrava Narasarāja Oḍeyar, king of Mysore, who ruled from 1638 to 1659 A. D. She seems to have been a follower of the Virāśaiva faith. (See E. C. III Intr. P. 28. Nanjināthaiya, whose approval was obtained for the grant to the matt at Kalale was probably a chief of Kalale). Dēvarājuvaḍeyaraiya, the king of Śrīrangapaṭṭana at the time of the grant was Dēvarāja Oḍeyar, king of Mysore who ruled from 1659 to 1672 A. D.

At the same place in Uppinahalli on a 3rd slab (Nanjanguḍ 57 revised).

Size 2'-6" × 1'-6".

Kannada language and characters.

ಅದೇ ಉಪ್ಪಿನಹಳ್ಳಿ ಗ್ರಾಮದಲ್ಲಿ 3ನೆಯ ತುಂಡುಕಲ್ಲು ನಂಜನಗೂಡು 57ನೆಯ ನಂಬರಿನ ಶಾಸನದ ಅದ್ಭುತಪಡಿ:

ಪ್ರಮಾಣ 2'-6" × 1'-6".

- | | |
|--------------------------------------|--|
| 1. ಶ್ರೀ ವತ್ಸರದ ಕಾರ್ತಿಕ | 7. [ದೇವ] ಉ ಮೊದಲಾದ ಏನುಳ್ಳನರ್ಪಣೆ ಸ್ವಾಮ್ಯಾಲ |
| 2. ಬ ೩ ಶ್ರೀಮತು ಕಾರೆ ನಾಡ | 8. [ನುಧ] ವಿಸಿ ಕೊಂಡುತೆಲುಪ ಕೊಡುಡೆಲು |
| 3. [ಮ] ಹಾ ಪ್ರಭು ಕಾಮಜನವರು [ಉ] | 9. [ಗ] ೧ ಅಂತು . . . ಗ್ರಾಮ ಗುತ್ತಗೆ |
| 4. [ಪ] ಹಳೆಯ ಸ್ತಾನಿಕರಿಗೆ ಕೊಟ್ಟ ಧರ್ಮ ನ | [ಪೂ] |
| 5. . ರ ಮಲ್ಲಕಾರ್ತುನ ದೇವರ | 10. [ವರ್ಧ] ದ ಮಾರ್ಗದಲ ತೆಲುವಿ ಯಧರ್ಮ |
| 6. . ವೆ ದೇವಿಯಾ ಮೂಲು ಸ್ತಾನಕ್ಕಂ ಸಹ ಗ | 11. . . ನ್ಯಾಯ ಅಪೂರ್ವಾಯ ಏನುಯಾ |

Note.

The characters of this inscription are much worn out at the end. In the beginning of each line some letters are lost.

It seems to record the grant of some village, perhaps Uppinahalli with all rights to the authorities (sthānika) of three temples, Mallikārjuna.....vedēvi andfor services. An annual payment of 1 varaha as *koḍagideṇe* (?) and of some other items was to be paid as fixed rent (*grāma-guttage*) for the enjoyment of the village.

The grant is said to have been made by Kāmaṇa, *mahāprabhu* of Kārenāḍ. It is not dated in any era, and the cyclic year given cannot be clearly made out. The characters seem to belong to the 16th century A. D. Kārenāḍ or Kārenāḍ 70, a district comprising some of the villages around Uppinahalli is also referred to in several inscriptions—E. C. III, Nanjangud 25, 59, 82, 128, 188.

50

At the village Kirugunda in the same hobli, on a fragmentary slab near the Bhôḡśvara temple.

Size 1'-6" × 1'-0".

Tamil and Grantha characters and Tamil language.

Note.

This inscription is full of lacunæ, as a portion of the inscription slab is lost.

It seems to record the gift of some land, 10 kuḷis in extent with the sowing capacity of 10 kuḷagas for the services of worship (achchanebōgam) in the temple of Piḷḷaiyâr (Gaṇēśa) in the village Śōḷakuḷāntakan . . . pura made by certain gaṇḍas of the village including Nirupagāmūḍa. The management of the grant was vested in a person named Tiyaḡapperumāl.

No date is given. The characters seem to belong to the 12th century A. D.

Tamil Supplement .

No. 50.

At the village Kirugunda in the same hobli on a fragmentary slab
near the Bhôgês'vara Temple.

Size 1' 6" x 1'-0.

Tamil and Grantha characters and Tamil language.

அடே ஸோவழ்சுருகும்பு நாமுத ஸோவழ்சுரு ஸோவழ்சுரு ஸோவழ்சுரு
சுண்டுகழ்சுரு ஸோவழ்சுரு ஸோவழ்சுரு ஸோவழ்சுரு ஸோவழ்சுரு

Front side.

1. நாமு குழிய.....
2. பத்துக்குறிக விரையுள் இப்பிள்ளையார்
3. குச்சுசூழித்தவரை அழைநா போகஞ் செல்லை
4. க்குடவதாககாமுண்டரும்
5. க்ககாமு.....காமுண்டரும் நிரூப
6. காமுண்ட.....காமுண்டகனெல்லை
7. லாப விட்டோம் இப்பிள்ளையார் கொயிலிர்
8. காரி சொழ குலாத்தக பரியம் புத்தூ
9. தியாகப் பெருமா ளுக்கு குடுத்தோயிலவ்வை
10. ம ல டைய பிள்ளையார்
11.மெங்கைக்.....

Back side.

1.
2. ஸ்டாபுளா நிர்க.....
3. ஸத்து சொழாண்ட லத்து. மு.....
4. துபுத்து கிழபர்.....க்கு
5. மணலிந.....டையார்.....சி
6. ஸவத.....பெருமானாந *
7. டட்டந.....கருணி ..
8. குந்தத்திலை அஸெஷ்ட.....
9. த்து வரிகரை மெலை.....
10. மத்தர்.....
11. தத.....

At the village Halre in the hobli of Hullahalli on a slab set up to the east of the house of Katteravutaru.

Size 3' x 3'.

Kannada language and characters.

ನಂಜನಗೂಡು ತಾಲ್ಲೂಕು ಹುಲ್ಲುಹಳ್ಳಿ ಹೋಬಳಿ ಹಲ್ಲರೆ ಗ್ರಾಮದ ಕಟ್ಟೀರಾವುತರ ಮನೆಯ ಪೂರ್ವಕ್ಕೆ ನಟ್ಟಕಲ್ಲು.

ಪ್ರಮಾಣ 3' x 3'.

- | | |
|-----------------------|---------------|
| 1. ಶುಭಮಸ್ತು ಮೈಸು | 4. ಮಹಾಮಹತ್ತಿನ |
| 2. ರ ಅಮೃತಮನವರು | 5. ಮಠದ ಗ್ರಾಮ |
| 3. ಮೈಸೂರವರಗೆ ಕಟ್ಟಿಸಿದ | |

Transliteration.

- | | |
|-----------------------------|------------------|
| 1. śubham astu Maisu- | 4. mahāmahattina |
| 2. ra Amrutammanavaru | 5. maṭhada grāma |
| 3. Maisura valage kaṭṭisida | |

Translation.

Good fortune. This village belongs to the *mahāmahattu* (Viraśaiva Matt) built by Amṛitamma of Maisūr in Maisūr.

Note.

Amṛitamma was a queen of Dēvarāja Voḍeyar (1659-1672) king of Maisūr and the mother of his famous son and successor Chikkadēvarāja Voḍeyar (1672-1704).

A copper plate grant of Chāmarājanagar gives the following:—

“Doḍa Dēvarāja-nāmā tēshām ādyō Raghūttamō niyatam dhar-mapatny Amṛitāmbāsyā Sītā Kuśa-Lavāva asūta Chikkadēvēndra-Kaṇṭhtrava-mahīpati.”

(Epigraphia Carnatica Vol. IV, Chāmarājanagar 92). She was a great patron of the Viraśaiva sect and her grants of land to the matt built by her in the city of Mysore are often recorded in inscriptions. (Mysore Archaeological Report for 1930, P. 165, Report for 1931, P. 131).

No date is given in the present record, but it may be assigned to about 1668 A. D., the date of the Kētahalli grant published in the Annual Report for 1931.

At the village Basavanapura in the hobli of Chikkayyana-chhatra, on a stone set up in a rice land.

Size 2' x 2'-6".

Kannada language and characters.

ಚಿಕ್ಕಯ್ಯನ ಧತ್ರದ ಹೋಬಳಿ ಬಸವನಪುರದಲ್ಲಿ ಸುಬ್ಬಪ್ಪನಗದ್ದೆಯಲ್ಲಿ ನಟ್ಟ ಕಲ್ಲು.

ಪ್ರಮಾಣ 2'×2'-6".

1. ಶುಭಮುನ್ನು ಶ್ರೀಮತು ಸಾಲವಾಹನಶಕ ವರುಷ ೧೪೬೪
2. ನೆಯ ಸಂದವರ್ತಮಾನಪ್ಪ ವ ಸಂವತ್ಸರದ ಮಾ
3. ಘ ಶು ೧೪ ಸೋಮವಾರ ಹಂಪೆಯಲ್ಲಿ ಶ್ರೀಮ
4. ನ ಮಹಾರಾಜಾಧಿರಾಜ ಪರಮೇಶ್ವರ ಶ್ರೀವೀರ
5. ಪ್ರತಾಪ ಅಚ್ಚುತದೇವ ಮಹಾರಾಯರಿಗೆ ಧರ್ಮವಾಗಬೇಕೆಂ
6. ದು ನಂಜುಂಡೇಶ್ವರದೇವರಿಗೆ ಅಮೃತಪಡಿಸ್ತೆವೇದ್ಯಕ್ಕೆ ಸರ್ವಮಾ
7. ನ್ಯವಾಗಿ ಧಾರಾಪೂರ್ವಕವಾಗಿ ಅಚ್ಚುತರಾಯರು ಅಪ
8. ಯ್ಯನವರು ಕೊಟ ಅಬ್ಬರಗ್ರಾಮ ಯಾಗ್ರಾಮವನೂ
9. ಅಪಹರಿಸಿದವರು ಗಂಗೆಯ ತಡಿಯಲ ಬ್ರಾಹ್ಮರು
10. ಗೋಲು ತಂದೆತಾಯನು ಕೊಂದಪಾಪ
11. ಕೈಹೋಹರು || ಶ್ರೀ ನಂಜುಂ [ಡ] ನೇ ಗತಿ

Note.

This records the gift of a village named Abûr for the services of food-offerings to the god Nanjunḍêśvara. The grant is stated to have been made by a person named Achyutarâyarû Apayyanavarû for the merit of the king of Vijayanagar named Achyutarâya. The donor was apparently an officer under the above king.

The king Achyutarâya is stated in the record to be ruling at Hampe.

The date of the grant is given as S' 1464 Plava sam. Mâgha sū. 14 Monday and corresponds to 30th January 1542, a Monday as stated in the grant.

The usual imprecation is found at the end of the grant and also a prayer to Nanjunḍa, who is the presiding deity worshipped in the Śrīkanṭhêśvara temple at Nanjangūḍ. The grant is made for the services in that temple.

The village Abûr here probably belonged to Abûra-mâgaṇi which is stated to have contained also the villages Hebâḍi, and Bêḍarahallî (Seringapatam Taluk 149) now found in Chandagâla hobli, Seringapatam Taluk.

53

Basavanpur Plates of the Punnâḍ king Skandavarman found in the possession of Channappâji Arasu at the Village Basavanpur. [Plates XXIII and XXIV.]

Size 8½' × 2½': 5 Plates with seal.

Old Kannaḍa characters: Sanskrit and Kannaḍa language.

ಅದೇ ಬಸವನಪುರದ ಗ್ರಾಮದಲ್ಲಿ ಚೆನ್ನಪ್ಪಾಜಿ ಅರಸಿನವರ ವಶದಲ್ಲಿದ್ದ ತಾಮ್ರತಾಸನ.

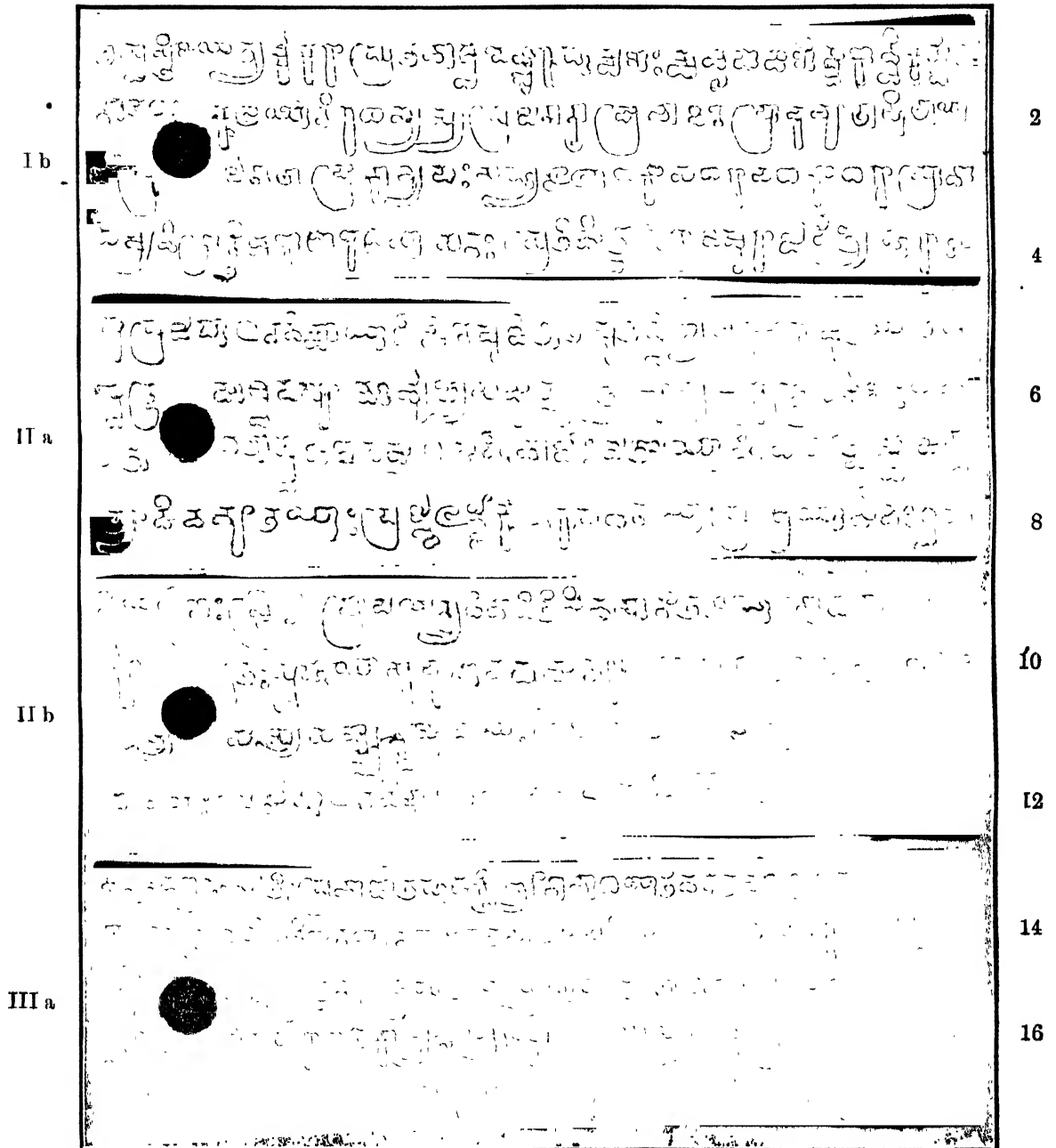
5 ಹಲಗೆಗಳು: ಉಂಗುರ ಮತ್ತು ಮೊಹರು ಸಹಿತ: ಹಳಗನ್ನಡಕ್ಷರ:

ಪ್ರಮಾಣ 8½' × 2½'.

I B.

1. 6 ಸ್ವಸ್ತಿಜಯತ್ಯರ್ಕ್ಕಕ ರಾಪುತ ಭಾಶ್ವದೆಮ್ಮರುಹಕ್ಕಣ: ಕ್ಷ [ತ್ರ] ಚೂಡಾಮಣಿಮ್ಮ ಕೊಪ್ಪೀ ಕ್ಕಮ್ಮವ
2. ನಾತಲ: ಕುಲಯೋನಿ ರಥಸ್ಯಸ್ಯ ಪ್ರಜಾನಾನಾಮ್ರ ಭಾಜನಿ ಪ್ರಾದುರ್ಧೂತಾಕಿತಾಯಾ

COPPER-PLATE GRANT OF THE PUNNATA KING SKANDAVARMA.



(No. 53—p. 126.)

COPPER-PLATE GRANT OF THE PUNNATA KING SKANDAVARMA—(concl'd.)

IIIb

18
19
20
21
22

IV a

23
24
25
26

IVb

27
28
29
30

V a

31
32
33
34

3. ದಾ ಪ್ರಜಾನಾ ತಾಮ್ರಕಾಶ್ಯಪಃ ಸಹ್ಯರೇರಾಟಕಾಸಧರಾ ಸಧಕಾಧರಾಸ್ತಾವಾ
4. ದಿಷ್ಯವಿನ್ಯಾನ್ವೀಶ ಕೋಶಾಕೇಶ ನಾಸನಃ ಅತಿಮಿತ್ಯಾದಿರಾಜೇಷು ರಾಜಾದಿತ್ಯೋ ಹ ರಾಜ

II A.

5. ನು ಪ್ರಜಾಪಾಲನ ವಿಕ್ಷಾಯಾಜೀಕ್ಷಿನೇಷು ಜಿತಾತನು ತದ್ವಿಧೈಷ್ಠೇಕ ವಿರೇಷು ತಯಾತವ
6. ಸ್ವೇನ್ದ್ರಮಾಶ್ವದ ಧೂಮೋರ್ಭುತ್ಯೇ ಸಮುದ್ಭುತ್ಯಾ ಧೂಧುಜಾ ರಾಪ್ತವಮ್ಮಣಃ ಉದಿತೋ
7. ದಿತಾಗತಾ ದ್ವಂಶಚ್ಚಿದಮ್ಭನಾ ಮಹೀಧುಜಾಃ ಜಾತಾಯಾ ಹಿಮವತ್ಪ್ರಸ್ಥಾ ಜಿನ್ವ
8. ತ್ಯಾಮಿವಧೂತಯಾಃ ಪ್ರಜ್ವಾಲಜ್ವಾ ಕುರಾರೂಪವಿನಯಾಪ್ರಶ್ರಯಾಮಿವಃ ಶ್ಲಘ

II B

9. ನೀಯೈರ್ಗುಣಃ ಸ್ವೀಣಾಂಪ್ರಾಪಯನ್ತ್ಯ ವಿವಾದಿತಿ ಮಿವಸ್ವಾನೀತ ಮಹೇನ್ದ್ರಾ ಮುದಾಯಾದ್ಧಿಶಿ
10. ಧೂರ್ಭುತಃ ಸ್ವಹಾಯಾ ನುಹುತಾದಿಷ್ಟ ಮನೋರಥ ಇವಾನರಾತ್ ಪರ್ಜನ್ಯಾದ್ಧಿವಧೂ
11. ಜಪ್ಯಸನ್ಯಸಮ್ಯನ್ತೋದಯಃ ತಸ್ಮಾತ್ತಸ್ಯಪ್ರಭಾವತ್ಯಾಮಜಾಯತಮ
12. ಹೋದಯಃ ಪ್ರಜಾಪಾಲನ ದೀಕ್ಷಾಯಾಂ ಸಾಕ್ಷದ್ಧರ್ಮಾತ್ಮಜಾನ್ವಯಃ ಪಃತ್ತಸಕ್ಯಸ್ವಯಾನೀತ್ಯಾ

III A

13. ಮವಜ್ವಾದ್ಯುಹಸ್ವತಿಃ ಪ್ರಭಾವೋತಹಶಕ್ತಿಧ್ಯಾ ನಾಭಾಗ ಇತಿವನ್ಗತ ದ್ವಗ್ಗರ್ಯಸಮುದಾಯನಮ
14. ಹೇನ್ದ್ರತ್ಯವಧೀರಿತಿ ಧನಧಾನಧಾನೇನತ [ರ] ಸಾತೇಜಸ್ನಿಧಿ ಮನೋನಯನ ಸಹರಾಣ್ಯಕಾನೇನ್ದ್ರಯ್ಯ
15. ನನರ್ಜಿತಾಃ ಆತ್ಮನಃ ಶ್ರಘತೇ ಯಸ್ಯವಾಗುಪಾಪಾ ಸಸರಸ್ವತಿ ಯದಿ ವಕ್ಷಶ್ರಃಶ್ಯ
16. ತ್ವ ರಾಜ ಶ್ರೀರಪಿರಾಜತೆ ಕಾಶ್ಯಮಯ್ಯುತ್ಪತಾಕಾ ಯಸ್ಯ ದಿಕ್ಷಾ ಪ್ರತಿಷ್ಠಿತಃ ದಿಮ್ಯಯ್ಯೋ
17. ದೀರ್ಘಃಕಾಡು ಯಶಿವಾರಿ ಪ್ರಧೂರಿತಃ ತೇನ ಪೂರ್ವಾರ್ಭಿಷಿನ್ ಪ್ರಜಾನಾಂ ಹಾರಿಪ್ರಭಾವಿಭಿಃ ಬ

III B.

18. ನ್ದನಃ ಮತ್ಯರೋಕಸ್ಯ ಧೂಧುಜಃ ಸ್ವನ್ದವಮ್ಮಣಃ ಪ್ರಾಪ್ತನಾಜ್ಯೇನ ಸಾಮ್ರಾಜ್ಯಸರ್ವರೋಕನಮಸ್ಯ
19. ಯಃ ಹತಾಚಾರಹರಿತಾಶ್ಚತ್ವತ್ವಜಾವಿಧಿವಿದ್ಧಯತ್| ೪ ಧವಳಪುರಮಧಿವಸತಿ ವಿಜಯ
20. ಸ್ಯನ್ದಾ ವಾರೇಕಾರ್ತಿಕಾಮಾಸ ಸೂರ್ಯಗ್ರಹಣಿ ಶುಕ್ಲವಾರೇ ಪುನರ್ವಸುನಕ್ಷ
21. ತ್ರೇ ಅರಿದಗೋತ್ರಃ ಜೋತಿಷಸಕುನನಿಮಿತ್ತಾದೇಶಕಯಾಕುಶಲವಿಶ್ವಸಾ
22. ಸ್ತಪ್ರಯೋಗ ಪರಿಣತದ್ವಿವೇದಿಕೊತ್ತಮ್ ಮೂರ್ಣೇ ಎಡೆತೊಪನಾಡುವಿಷಯೇಕ

IV A.

23. ಪುನಿನದಿಸಮೀಪಿ ಪೂರ್ವದಿಸಿಂ ಮುಟ್ಟಲವ್ವಿಯುರ್ನಾಮಗ್ರಾಮಂನರ್ವಪಾಧಪರಿಹಾರಂ ಉದಕಪೂರ್ವ
24. ನ್ದತ್ತಃ ತಸ್ಯ ನೀಮಾನರಂ ಪೂರ್ವಸ್ಯಾನ್ವಿಶಿ ತುಟ್ಟಿರಾಗಲೆ ಅನ್ನೆಬನ್ದು ಕಳರಾಬಾಯ್ಕುಲು
25. ಕೂಡಿಅನ್ನೆಬನ್ದು ನೆಣುರಾಗಲೆ ಅನ್ನೆಬನ್ದು ಕೋಣ್ಣೆನ್ದಗಾಲೆ ಅನ್ನೆಅಂಕೊಲೆಗಾಲೆ ಆ
26. ನ್ನೆಬನ್ದು ತೊಪುಯುರ್ಕೂಡಿತ್ತು ದಕ್ಷಿಣಾದೆಸಗೆಲ್ಲಂ ತೊಪು ಅನ್ನೆಬನ್ದು ಪಶ್ಚಿಮಾದೆಸಗೆ

IV B.

27. ಳ್ಲಂಮತ್ತಂತೊಪು ಅನ್ನೆಬನ್ದು ಉತ್ತರಸ್ಯಾನ್ವಿಶಿ ಕೊಟ್ಟುಗೂಡಲೆ ಅನ್ನೆಬನ್ದು ಮೂಡಾಯ್ಕುಲಿನ್ದ
28. ನೀರಿವೆ ಅನ್ನೆಬನ್ದು ತೊರೊಪಿಡಿವಕಲುಪ್ಪೆ ಅನ್ನೆಬನ್ದು ಕೊನ್ನೆವಡಿ ಅನ್ನೆಬನ್ದು
29. ಬೆಟ್ಟದಾಮೂಡಾಯ್ ಪೂರಿವಬನ್ದು ತುಟ್ಟಿರಾಗಲೊಕ್ಕೂಡಿತ್ತು ನೀಮ ೪ ಅಸ್ಯದಾನಸ್ಯಸಾ
30. ಕ್ಷಿಣಃಪೂರ್ವತಿ ಸಹಸ್ರವಿಷಯಃ ಪ್ರಕೃತಯಃ ಸ್ವದತ್ತಾಂಪರದತ್ತಾಂವಾಯೋಹರೇತ

V A

31. ವಶುನ್ದರಾಷ್ವಿಂವರ್ಷ ಸಹಸ್ರಾಣಿವಿಷ್ಣುಯಾಂಜಾಯತೇಕ್ರಿಮಿಃಸ್ವನ್ದಾತ್ತಂ ಸುಮಹತ್ಕೃಷ್ಣಂ ದುಃ
32. ಕಃಮನ್ಯಸ್ಯ ಪಾಲನಂ ದಾನಂವಾ ಪಾಲನ ವೇತಿ ದಾನಾಚ್ಛ್ರೇಯೋನುಪಾಲನಾ ಬಹುಭಿರ್ಬಸುಧಾ ಧು
33. ಕ್ತಾ ರಾಜಭಿಸ್ಸಕರಾದಿಭಿಃ ಯಸ್ಯಯಸ್ಯ ಯದಾ ಧೂಮಿ ತಸ್ಯ ತಸ್ಯ ತದಾ ಪಲಂ ಬ್ರಹ್ಮಸ್ವ
34. ನ್ತು ವಿಷಂ ಘೋರಂ ನಭಿಂಪವಿಷಮುಚ್ಯತೆ ವಿಷಮೇಕಾಕಿನಂಹಂತಿ ಬ್ರಹ್ಮಸ್ವಂ ಪುತ್ರಪಾತ್ರಿಕಂ| ಇದಮ್ಬ್ರಹ್ಮಬಕ್ರಬ
35. ಪೋಂಭಾರಣಾಸಿಯುರ್ ಸಾಸಿರ್ವಪಾವ್ವಾರುಂ ಸಾಸಿರಂ ಕವಿರೆಯಂ ಕೊನ್ನಪಾತಕನಕ್ಕೆ ಕುನಾಡಾರಿ ಲ್ಲತೂ

(Corrected version.)

- I. B 1 स्वस्ति जयत्यर्ककरापूत भास्वदम्बुरुहेक्षणः क्षत्रचूडामणिर्मीको विक्रान्तव
 2 सुधातलः ॥ कुवलयरतस्यास्य प्रजानान्ताम्रभाजने प्रादुर्भूतो हिताया
 3 दौ प्रजानान्ताम्रकाश्यपः ॥ सहाजालोलकलोल धारास्त्रावित
 4 दिक्षते विक्रान्तवसुधाकोशे लीलयाहितशासनः ॥ अतिमीत्वादिराजेषु राजादित्यो
 प्यराजत
- II. A 5 प्रजापालनदीक्षायां अक्षीणेषु जितारिषु ॥ तद्विधेष्वेकधीरेषु यात त्रिविधकेष्वथ
 6 भूमेर्भूत्यै समुद्रतादृभुजो राष्ट्रवर्मणः ॥ उदितो
 7 दितागते वंशे कदंबानां महीभुजः जातायां हिमवत्प्रस्थाज्जाह्न
 8 व्यामिव भूतये प्रक्षालज्जाकुलै रूपविनयप्रश्रयादिभिः श्लाघ
- II. B 9 नीयैर्गुणै स्त्रीणां प्रभवत्यामिवादिति ॥ विवस्वानिव माहेन्द्रया मुदयादिशि
 10 भूभृतः स्वाहायां सुहुतादिष्टमनोरथश्चानलात् ॥ पर्जन्यादिवभू
 11 देव्यां सस्यसम्यक्काहोदयः तस्मात्तस्य प्रभावत्यामजायतम
 12 होदयः ॥ प्रजापालनदीक्षायां साक्षाद्धर्मात्मजस्त्वयं मंत्रशक्त्या स्वयं नीत्या
- III. A 13 चावर्जितवृद्धस्पतिः ॥ प्रभावोत्साहशक्तिभ्यां नाभाग इति वर्ण्यते स्वर्गीयसंपदा
 येन म
 14 हेन्द्रो प्यवधीरितः ॥ धनदोपि निधानेन त [र] सा तेजसां निधिः मनोनयनहारिण्या
 कान्त्येन्दुर्ये
 15 न निर्जितः ॥ आत्मानं श्रन्थते यस्य वाग्गुंफौघात् सरस्वती यस्य वक्षस्थलं श्रित्
 16 सा राजश्रीरपि राजते ॥ काशमानाः पताकाश्च यस्य दिक्षु प्रतिष्ठिताः दिङ्मध्ये
 17 दीर्घिकाश्चापि यस्य वारिप्रपूरिताः ॥ तेन पूर्णाभिषिक्तेन जनाह्लादिप्रभादिभिः ब
- III. B 18 न्धुना मर्त्यलोकस्य भूभुजा स्कंदवर्मणा ॥ प्राप्तराज्येन साम्राज्यसर्वलोकनमस्कृ
 19 ता हतचोरा हरित् शश्वत् पूजाविधिरवर्धत ॥ धवळपुरमधिवसति विजय
 20 स्कंधावारे कार्तिकमासे सूर्यग्रहणे शुक्लवारे पुनर्वसुनक्ष
 21 त्रे हारीतगोत्रः ज्योतिषशकुननिमित्तादशक्रियाकुशल विशिष्टशा
 22 स्त्रप्रयोगपरिणत द्विवेदि कोत्तम्मशर्मणे षडत्तरेनाहुविषये क
- IV. A 23 पुनीनदीसमीपे पूर्वदिशि मुट्टलविव्यूर्जाम ग्राम स्सर्वबाधपरिहारं उदकपूर्व
 24 न्दत्तः तस्य सीमांतरं पूर्वस्यां दिशि तुळदिलगाले अन्ते बन्दु कळराबाय्कालोळ
 25 कूडि अन्तेबन्दु नेरिल्लगाले अन्तेबन्दु कांण्डगाले अन्ते अंकोलेगाले अ
 26 न्तेबन्दु तोरेयुळ कूडितु दक्षिणादेशेगलंतोरेण अन्ते बन्दु पश्चिमादेशेगे
- IV. B 27 लं म्मत्तंतोरेण अन्तेबन्दु उत्तरस्यांदिशि कोहुगुडले अन्तेबन्दु मूडायिन्वीळतन्द
 28 नीरिल्लिवे अन्तेबन्दु तोल्मोरूडिण कल्कुप्पेण अन्तेबन्दु
 29 बेट्टदामूडाय हेरेणबन्दु तुळिदल्लगालोळ कूडितुसीमे अस्य दानस्य सा
 30 क्षिणः षण्णवतिसहस्राविषयप्रकृतयः स्वदत्तां परदत्तां वा यो हरेत
- V. A 31 वसुन्धरां षष्ठिवर्षसहस्राणि विष्टायां जायते क्रिमिः स्वदातुं सुमहच्छक्यं दुः
 32 क्षमन्यस्य पालनं दानं वा पालनं वेति दानाच्छ्रेयानुपालनं बहुभिर्वसुधा भु
 33 क्ता राजभिस्सगरादिभिः यस्य यस्य यदा भूमि[स्त]स्य तस्य तदा फलं ब्रह्मस्वं
 34 तु विषं घोरं न विषं विषमुच्यते विषमेकाकिनं हन्ति ब्रह्मस्वं पुत्रपौत्रिकं ॥ इधर्मके
 बक्रव
 35 प्यो बारणासियुळ सासिर्व्व[र] पाव्वहं सासिरं कविलेयं कोन्द पातक[र्म]के कुनाचारी-
 लिखितं

Transliteration.

- IB. 1. svasti jayaty arkka-karâpruta-bhâśvad emburuhakshaṇaḥ ksha[tra]
chûḍāmaṇim Miko vvikkarmma-va-
2. nâ-telaḥ¹ kulay ōnirathasyasya prajānān tāmraabhājane prādurbhûtā
hitāyā-
3. dau prajānā Tāmra-Kāśyapaḥ² Sahya-lêlâtakâśadharâ-sadhakâ-dharâ-
srâvâ-
4. dishya-vinrântîśa-kôśâ-kêśa-sâsanah³ atimitvâdi-râjêshu Râjâdityô ha
râja-
- IIA. 5. su prajā-pâlana-vikshâyâ jikshinêshu jîtâtasu⁴ tadvidhyêshv êkavîrêshu
tayâtava
6. svêndramâśvada bhûnôr bhutye samudbhutyâ bhûbhujâ Râshṭra-
varmmaṇah⁵ uditô
7. ditâ gatâd vamsat Kadambanâ mahibhujâḥ jâtayâ Himavat-prasthâ
jinha-
8. tyâm iva bhûtayâḥ⁶ prajûâ-lajjâ-kulâ-rûpa-vinayâ-prâśrayâmvah
ślagha-
- IIB. 9. nîyair guṇaḥ strîṇām prâpayantya vivâditi⁷ mivasvânîta-Mahêndrâm
udâyâd diśi
10. (r) bhûbhṛitah Svahâyâ suhutâd ishṭa-manôratha ivânalât⁸ parjjanyâd
viva bhû-
11. javya-sasya-samyan-mahôdayah tasmât tasya Prabhâvatyâm ajâyata
ma-

Note—There are too many errors in the text. The following amendments of the text are suggested as the probable correct readings which the engraver miscopied.

1. Read jayaty arkka-karâpûta-bhâśvad-amburuhêkshaṇaḥ kshatra-chûḍāmaṇim Mikô vikrânta-vasudhâtalah
2. Read kulayôni-ratasyâsya prajānām tāmra-bhājanô prādurbhûtô hitâyâdau prajānām Tāmra-Kāśyapaḥ
3. Read Sahyâ-lôla-kallôla-dharâ-srâvita-diktate vikrânta-vasudhâ-kôśê llayâhita-sâsanah
4. Read atimitvâdirâjêshu Râjâdityô hyarâjata prajā-pâlana-dikshâyâm akshinêshu jîtarishu
5. Read tad-vidhêshvêka-vîrêshu yâta-tridivakêshvatha bhûmêr bhûtyai samudbhûtâd bhûbhujô Râshṭravarmmaṇah
6. Read uditôditâgate vamsê Kadambânām mahibhujâḥ jâtâyâm Himavat-prasthâj Jâhnavyâm
iva bhûtayê
7. Read prajā-lajjâ-kulai rûpa-vinaya-prâśrayâdibhih ślaghantiyair guṇaih strîṇām prabhavat-
yâm ivâditim
8. Read vivasvân iva Mahêndryâm udayâd diśi bhûbhṛitah Svahâyâm suhutâd ishṭa-manôratha
ivânalât

12. hōdayah⁹ prajā-pālana-dīkshāyām sākshad Dharmātmajā svayah¹⁰
vāttā-sakya-svayā nitya-
- IIIA. 13. mavajvāda-Bṛhaspatih prabhāvōtaha-śaktibhyā Nābhāga iti
vangate¹¹ dvaggaryya-sampadā yana Ma-
14. hēndra tyavadhīr iti Dhanadhānadhānēna ta[ra]sā tējasan nidhi¹²
manō-nayana-saharānya-kāntēndur yya-
15. na nirjjitāh ātmanah śraghatē yasya vāgupāghāsa Sarasvatī¹³ yadi
vakshaśrah śri-
16. t sa rājaśrīr api rājate kāśyamayyaṣ patākā yasya dikshu pratishṭitah¹⁴
dimmaryō
17. dīrghah kāchapi yaśi vāri prabhūritah tēna pūrvvābhishinna-prajānām
hāri-prabhāvibhiḥ¹⁵ ba-
- IIIB. 18. ndanah¹⁶ ma[r] tyā-lōkasya bhūbhujah¹⁷ Skandavarmmaṇah¹⁸ prāpta-
nājyēna¹⁹ sāmrajya-sarvva-lōka-namaskṛi-
19. yah²⁰ hatāchāra-haritā śāśvat-pūjā-vidhi-vivṛiddhayat²¹ Dhavalapuram
adhivasati vijaya-
20. skandhāvārē Kārtthikā-māse²² sūryyagrahaṇe Śuklavāre Punarvasu-
naksha- [sā-
21. tre Ārida-gōtrah²³ jōtisha-sakuna²⁴ nimittādēsa-kṛiyā-kuśala-visishṭa-
stra²⁵-prayōga-pariṇita²⁶ Dvivēdi Kottammaśarmmaṇe Eḍettorenāḍu-
vishayē Ka-
- IVA. 23. ppuni-nadi-samipe pūrvva-disi (m) Muṭṭalavviyūr-nnāma-grānam²⁷
sarvva-bādha-parihāraṁ udaka-pū(m)rvva-

- | | |
|---|-----------------------|
| 9. Read parjanyād iva bhūdēvyām sasya-samyañ-mahōdayah tasmāt tasya Prabhāvatyām
ajāyata mahōdayah | |
| 10. Read sākshad Dharmātmajas svayam | |
| 11. Read mantra-śaktyā svayam nityam avajñāta-Bṛhaspatih prabhāvōtsāha-śaktibhyām
Nābhāga iti varṇyate | |
| 12. Read svar-ggōya-sampadā yēna Mahēndrōpy avadhīritah Dhanadōpi nidhānēna tarasā
Tējasān-nidhih | |
| 13. Read manō-nayana-hāriṇyā kāntyēndur yyēna nirjjitah ātmānam śranthatē yasya vāg-
gumphaughāt Sarasvatī | |
| 14. Read yasya vakshasthalam śrit sā Rājaśrīr api rājate kāśamānāh patākāś cha yasya dikshu
pratishṭitah | |
| 15. Read dīn-madhyē dīrghikāś chāpi yasya vāri-prapūritah tēna pūrvvābhishiktēna prajāhlād
prabhādibhiḥ | |
| 16. Read bandhunā | 22. Read Kārtika-māse |
| 17. „ bhūbhujā | 23. „ Hārta-gōtrah |
| 18. „ Skandavarmmaṇā | 24. „ jyōtisha-śakuna |
| 19. „ rājyēna sāmrajya | 25. „ śāstra |
| 20. „ nāmaskṛitā | 26. „ pariṇata |
| 21. „ hata-chōrā harit śāśvat pūjāvidhir
avardhata | 27. „ grāmas |

24. n dattah tasya simântaram pûrvvasyân dişi Tuḍilgāle ante bandu
Kala-ra-bāykaluḥ
25. kûḍi ante bandu Neṛilgāle ante bandu Koṇṇindagāle ante Ankolegāle a-
26. nte bandu toṛeyuḥ kûḍittu dakṣhiṇā-desegellam toṛe-e ante bandu
paśchimā-deśege-
- IVB. 27. llaṃmattam toṛe-e ante bandu uttarasyân dişi Koṭṭugûḍale ante bandu
mûḍayin bîltanda
28. nîr-ilive ante bandu Tolmoṛaḍi-e Kalkuppe-e ante bandu Kondevaḍi-e
ante bandu
29. beṭṭadā mûḍāy pore-e bandu Tuḍilgāloḥ kûḍittu sime asya dānasya
sā-
30. kṣhiṇah shaṇṇavati-sahasra-vishaya(h)-prakṛitayaḥ sva-dattām
paradattām vā yô harēta
- VA. 31. vaśundharā²⁸ shasṭiṃ-varsha-sahasrāṇi viśṭāyām jāyate krimiḥ svan-
dāttum sumahach-chhakyam duḥ-
32. ka(h)m²⁹ anyasya pālanam dānam vā pālana[m] vēti dānach chhrēyô
nupālana³⁰ bahubhir bbasudhā³¹ bhu-
33. ktā rājābhis Sakarādibhiḥ³² yasya yasya yadā bhūmi [s] tasya tasya
tadā palam³³ brahma-sva-
34. n tu visham ghōram na bhimsha³⁴ visham uchyate visham êkâkinam
hanti brahmasvam putra-pautrikam¹¹ i-darminakke³⁵ bakra³⁶ ba-
35. ppm Bāraṇāsiyuḥ sāsirvva [r] pārvvarum sāsiram kavileyam konda
pātakan akke Kunāchāri-likhitam

Translation.

Lines 1-2.

Be it well. Victorious is the crest-jewel of the kshatriyas, Mika whose eyes resemble the lotus flowers purified by the sun's rays and shining thereby and who has conquered the earth.

To this king who loved persons of noble birth was born in the early days in a vessel of copper (a son named) Tāmra-Kāśyapa for the welfare of his subjects.

Lines 3-5.

He ruled with ease the land conquered by him in the boundaries of which the waters of the Kāvêri (Sahyajā) with tremulous waves flow. Rājāditya shone surpassing ancient kings who never slackened in their vows to protect their subjects and who conquered their enemies.

28. Read vasundharām
29. „ duhkham
30. „ pālanam
31. „ vvasudhā
32. „ Sagarādibhiḥ

33. • Read phalam
34. „ visham
35. „ dharmakke
36. „ vakra

Lines 5-11.

After several such matchless heroes departed to heaven was born to the king Rāshṭravarmaṇ who appeared on earth for its welfare, by (his queen) Prabhāvatī who was descended from the noble Kādamba line of kings and who thus resembled in glory the river Jāhnavī (Ganges) rising from the slopes of the Himavat and who seemed to excel Aditi by praiseworthy womanly qualities such as wisdom, modesty, nobility (kula), beauty, courtesy and loyalty, a son highly glorious (mahōdaya) like the sun rising in the region of Indra (east) from the Udaya mountain, like desires being obtained from (incantations of) *svāha* during oblations offered to fire (*Anala*), like the great rise (mahōdaya) of plants in earth from rain.

Lines 12-17.

This great son of Rāshṭravarmaṇ was a Yudhisṭhira (Dharmātmaja) in his determination to protect the subjects, scorned Brihaspati in his power of counsel at all times, was praised as Nābhāga by his brilliance and energy, surpassed even Mahēndra by his splendour deserving to be sung about in heaven (*svah*), overcame Kubēra in wealth and the sun in the quickness of movement, and the moon in his bodily lustre attracting the minds and eyes of people, and made even Sarasvatī feel abashed (or shrink) by the power of his speech. Even the goddess of royalty (rājāsri) becomes brilliant when she dwells in his chest. His bright flags are set up in all cardinal regions and the lakes constructed by him throughout the area of his territory are full of water.

Lines 17-19.

By that king Skandavarman, who was anointed first (*abhishiktēna*) by the glances of his happy subjects, etc., who was a friend of the world, who obtained the sovereignty of his kingdom and who was honoured by all his subjects, all the quarters of the earth were freed from robbers and the worship of the gods prospered.

Lines 19-23.

While residing in his victorious camp at Dhavalapura, in the month of Kārtika on the occasion of a solar eclipse, Friday with the constellation Punarvasu, he granted with pouring of water and free of taxes to Dvivēdi (versed in two vēdas) Kottamaśarma of Ārida-gotra (Hārīta-gōtra), an expert in astrology, omens, prognostics and foretelling and the prescribing of rites to be performed for good luck, and deeply versed in all the śāstras and prayōgas (performance of religious ceremonies), the village Muṭṭalavviyūr, situated in the territory of Eḍettorenāḍu, near the river Kappuni to the east.

Lines 24-29.

Its boundaries : to the east Tuḷḍilgālu and proceeding in the same direction Kalarā-bāykāl* (the channel of thieves), Neṟilgāl, Koṇṇindagāl, Ankolegāl and the river; to the whole of the south, the river; to the west also the river is the boundary : to the north, Koṭṭugūḍal; proceeding east comes the

waterfall (nir-ilivu): next comes Tolmorāḍi and heap of rocks (kal-kuppe) and Kondevaḍi and proceeding further in the same direction to the east of the mountain, the boundary ends in Tuḍdilgal.

Lines 29-30.

The witnesses to this gift are the subjects of the Ninety-six Thousand province.

Lines 30-35.

He who confiscates land given by himself or by others will be born as a worm in ordure for sixty thousand years. It is very difficult to give away what belongs to oneself. It is also difficult to maintain another's gift. Between making a gift and protecting a gift, protecting is more meritorious than giving. By numerous kings such as Sakara the earth has been enjoyed. To whomsoever the land belongs at the time, the fruit thereof (of making a gift) accrues. The property of the Brahmans is a terrible poison and poison (ordinary) is no poison. Poison kills only one while the property of Brahmans (when seized) will destroy the sons and grandsons also. He who obstructs this charity will incur the sin of slaying thousand Brahmans and tawny cows at Bâraṇāsi (Benares).

Line 35.

The writing of Kunāchāri.

NOTE.

These plates were found in April 1936 at Basavanpura, near Nanjangūḍ in the Nanjangūḍ Taluk of Mysore District. They were said to

Discovery of the Plates. have been discovered by a farmer of the village named Čan-nappāji Arasu while digging in the backyard of his house in the above village. They were subsequently purchased from him by the Mysore Archæological Department.

The plates are of copper and five in number each measuring $8 \frac{5}{8}'' \times 2 \frac{5}{8}'' \times 1/10''$ with a ring and seal. The outer diameter of the
Description of the Plates. ring is about $3\frac{3}{4}''$ and of the seal $1\frac{1}{4}''$. There is a circular hole in the left side of the plates for the ring to pass through. The ring was not cut at the time the plates were discovered. The seal is interesting and unique. It has in relief a rudrāksha or a jack-fruit with strung bow to left and an elephant goad to right with a leaf and crescent moon above and a drum below. The plates are covered with writing on both sides except on the front side of the 1st plate and the back of the last plate. Each page contains 4 to 5 lines and each line has about 30 letters.

The language is Sanskrit except the lines describing the boundaries of the land granted and an imprecation which are in Kannaḍa. The
Language. first part up to line 19 consists of Sanskrit verses in Anusṭup metre and the next four lines in Sanskrit prose. After this come five lines (24-29) describing the boundaries of the land and are in

Kannāḍa prose. Then follow five lines in Sanskrit, one line (30) in prose describing the witnesses and four lines (30-34) in Anuṣṭup verses containing imprecations against the violators of the grant. We have next a line (35) containing an imprecation in Kannāḍa prose and lastly the name of the engraver in Sanskrit in the same line (35).

The Sanskrit verses as engraved are full of errors. There are far more errors in the present plates than in the Komaralingam plates of Ravidatta edited by Fleet in Ind. Ant. XVIII, P. 362 and which on that account have been declared spurious by that scholar. As the text stands, the first 19 lines in the present plates do not often give a clear meaning. But these errors seem to have been due to the ignorance and carelessness of the engraver who did not understand the import of the Sanskrit stanzas which he found in some authentic source and transcribed them faultily. The remaining portions in Sanskrit are comparatively free from errors.

The Kannāḍa prose used (lines 24 to 29) seems to belong to the 7th or 8th century A.D. The lengthening of the last vowel in the genitive singular, *e.g.*, kaḷarā bāykaluḷ, beṭṭadā mūḍāy in lines 24 and 29 and the use of uḷ in the locative are indications of an early period. But oḷ is also used for the locative in line 29. The Kannāḍa portion is free from the engraver's errors which shows that the engraver knew Kannāḍa well but was ignorant of Sanskrit.

The grant is said to have been made from the capital Dhavaḷapura. This place cannot be identified. We have the village Kittūr in Heggadadēvankōṭe Taluk, Mysore District, called Kīrtipura in inscriptions which may possibly be equated, with

Geography.

Dhavaḷapura as *kīrti* or fame is often described as *dhavaḷa* or white. But one cannot be certain of this. The witnesses are said to be the subjects of the *Shan-ṇavati-sahasra-vishaya* (96,000 country). This phrase which is also used in other records (*e.g.* Ālur grant of the Ganga yuvarāja Mārasinga published in p. 72 of M.A.R. 1924) indicates the territory known as Gangavāḍi Ninety-six Thousand which included parts of the present Mysore, Hassan and Kadur Districts. The village granted Muṭṭalavviyūr cannot be identified now. It is said to be situated on the east bank of the Kappuni river which is the same as Kapinī or Kapilā river which flows in Heggadadevankōṭe, Nanjangūd and T.-Narsipur Taluks of the Mysore District and joins the Kāvēri river. Eḍettore-nāḍu-vishaya or Eḍettore-nāḍu province in which Muṭṭalavviyūr is stated to be situated is often referred to in inscriptions and seems to include parts of the Nanjangud and neighbouring Taluks. (E.C.III, Mysore 55; Nanjangud 44, 134, etc.). It is to be noted that in this record there is no reference to Punnād or Purnāśhṭra of which Rāshṭravarmaṇ was king.

The characters are well-carved and seem to belong to the type of the old Kannāḍa writing of the eighth century A.D. They appear to be later than those of the Māmbaḷli plates which have been assigned to about 550 A.D. by Narasimhachar (M.A.R.

Paleography.

1917, P. 41). A few features may be noted: The tails of 'ra' and 'ka' are fully connected with the cross strokes while those of conjunct 'r' and medial 'u' rise fully to the level of the serifs. Medial 'a' often descends lower than the bottom of the letter. Paleographically the plates may be assigned to about 700 A.D. or a little later. The characters are thus definitely different from those of the Māmbaḷḷi plates and resemble those of the Komralingam plates assigned by Fleet to the close of the eighth or the beginning of the 9th century.

The present record, *viz.*, the Basavanpur grant of Skandavarman is of great interest as it is the third record so far found relating to

Historical Facts. the genealogy of the kings of Punnāḍ. The first of these records, in the order of publication is the Komaralingam grant of Ravidatta noticed by Rice and published by Fleet (Ind. Antiquary XVIII, P. 362). The Māmbaḷḷi plates of Prithvīpati published by R. Narasinhachar in the Mysore Archaeological Report for 1917, p. 41 form the second record of the Punnāḍ kings and the present plates of Skandavarman are a welcome addition to the above two.

No reference however is made to Punnāḍ in the present record of Basavanpur. The Komaralingam plates refer to Punnāṭa-rājya and its capital Kitthipura as the kingdom and royal residence of the lineage of kings described therein. The Māmbaḷḷi plates describe Rāshṭravarman, the father of the donor Prithvīpati as the king of Punn-rāshṭra. As the present record of Basavanpur plates refers to a grant made by Skandavarman, son of Rāshṭravarman of the Tāmra Kāśyapa lineage described in the Māmbaḷḷi plates and as the village granted in the Basavanpur plates is said to be situated on the bank of the Kapirī river which flows through Punnāḍ, it is certain that the present record is also directly connected with the kingdom of Punnāḍ.

Punnāḍ or Punnāṭa was an ancient kingdom situated in the south-west of Mysore including parts of the Heggadadēvankōṭe Taluk and the surrounding territory. Its capital seems to have been Kittūr called also Kīrtipura (see E.C. IV, Heggadadēvankōṭe Taluk 56). The name Punnāṭa corresponds with the Ponnata mentioned by Ptolemy in the 2nd century where he specially states that beryl was found. The Chandravaḷḷi inscription of Mayūra-śarman, circa 258 A.D. states that the Kadamba king Mayūraśarman defeated the Puṇāṭas (M.A.R. 1929, P. 50). Punnāḍ is described as a Six-thousand province in an inscription of the Ganga king Śivamāra (E.C.III, Nanjangud 26). The Gummaredḍi plates of Durvinīta (C. 550 published in M.A.R. 1912, p. 30) speak of him as the son of the beloved daughter of the Punnāṭa king Skandavarman and as the ruler of the whole of Pannāḍ and Punnāḍ. Durvinīta's mother is named Jyēshṭhā in the record. Harishēṇa, the author of Bṛihat-kathā-kōśa, dated in 931 says that the Buddhist sangha went by their guru's direction to the Punnāṭa country, situated in the south. An inscription

in the Dodballâpur Taluk, Bangalore District, refers to one Hoysana Yalalaparasa as the ruler of the Punnâḍ seventy (E.C. IX, Dodballapur Taluk 38) and two in the Devanahalli Taluk, of the same district refer to a Punnâḍ king, (*ibid*: Devanahalli 41 and 43). But these merely contain references to Punnâḍ kings and no genealogy of the Punnâḍ dynasty. Punnâḍ seems to have no connection with Padinâḍu according to Fleet (Ind. Ant. 18, P. 363), but Dr. Saletore seems to support the old view of Rice that it was a part of Padinâḍ (Indian Culture, October, 1936, P. 304).

The present record, *viz.*, the Basavanpur plates of Skandavarman gives the genealogy of the Punnâḍ king as follows: There was an early king named Mika, the crest-jewel of kings. To him was borne in a vessel of copper a son named Tāmra-kāśyapa. He or his son and successor (the relationship of Tāmra-kāśyapa to the next king is not explicit in the record) was Rājāditya. After several kings of the dynasty came Rāshṭravarman. His son by the Kadamba princess Prabhāvatī was Skandavarman, the royal donor of the village Muṭṭalavviyūr on the banks of the Kappuni river in the Eḍetorenâḍ to a Brahman astrologer named Kottammaśarma.

The Komaralingam plates of Ravidatta also contain a genealogy of Punnâḍ kings but the succession of kings therein is thus given:—Rāshṭravarman of the Kāśyapa family, his son Nāgadatta, his son Bhujaga who married the daughter of Singavarma, his son Skandavarman, ruler of Punnâṭa-rājya and his son Ravidatta, the donor in the grant whose victorious camp was at Kitthipura.

Comparing the genealogy in the three grants we find the following: None of the grants is dated fully and no cyclic or śaka year is given in any of them. The name Rāshṭravarman is common to all the three grants. He is said to be a descendant of Kāśyapa in the Komaralingam plates and of Tāmra-Kāśyapa in the Māmballi and Basavanpur plates. The reason for this epithet Tāmra is given in the Basavanpur plates as the birth of the king so-called in a copper vessel for the welfare of the world. Whether his name itself was Tāmra-Kāśyapa or whether it was merely his title and his real name was Rājāditya cannot be determined. But since the name Tāmra-Kāśyapa is given to the lineage in the Māmballi plates it is probable that his name was Tāmra-Kāśyapa and Rājāditya was his son. Previous to Tāmra-Kāśyapa we have a name Mika in the Basavanpur plates who is said to be the father of Tāmra-Kāśyapa. The next name is Vishṇudāsa of the Māmballi plates. He may have been the father of Rāshṭravarman, since his name is mentioned immediately before Rāshṭravarman in the Māmballi plates. His name is not found in the Basavanpur plates apparently because there was no necessity to give the names of all the ancestors of Skandavarman, the donor and a statement is made in lines 5 and 6 that after Rājāditya, several great kings of the line ascended to heaven before Rāshṭravarman became king and the phrase *tadanu*

is given in the Mâmbaḷḷi plates before the verse in praise of Vishṇudâsa and after the invocatory verse addressed to the god Vishṇu.

Coming to Râshṭravarman we learn that he had three sons and the eldest of these sons was Prithvîpati according to the Mâmbaḷḷi plates. The second son was apparently Skandavarman the donor named in the Basavanpur plates. The third son was Nâgadatta of the Komaralingam plates but the relative rank between Skandavarman and Nâgadatta is merely conjectural. The descendants of Nâgadatta are next named in the Komaralingam plates as Bhujaga, his son Skandavarman (apparently so named after his grandfather's brother), and his son Ravidatta.

Regarding Râshṭravarman's queen we find her named Prabhâvati and she is said to be the daughter of a great king of the Kadambas in the Basavanpur plates. Her father however is not named in the grant. In the Mâmbaḷḷi plates as published we find Râshṭravarman's queen is named Prajâvati and she is said to be a descendant of the Hârîta lineage (M.A.R. 1917, P. 41). But the facsimile of the record (opposite P. 14 in plate XIII, line 4 of III a) shows the name as Prabhâvati or Pravâvati. She is hence identical with the Prabhâvati, queen of Râshṭravarman referred to in the Basavanpur plates. As the Kadamba kings are known as Hârîti-putras in their grants, the statement that she is a descendant of Hârîti found in the Mâmbaḷḷi plates partly supports the statement that she was the daughter of a Kadamba king found in the Basavanpur plates. She is praised as a model of feminine virtues both in the Mâmbaḷḷi and Basavanpur plates.

As none of the three grants relating to the Punnâḍ kings is dated we find it difficult to definitely determine their dates. Of the three

Date and Authenticity. the earliest so far as genealogy is concerned is the Mâmbaḷḷi record belonging to Prithvîpati, the eldest of the three sons of Râshṭravarman, and next the Basavanpur plates belonging to another son of Râshṭravarman named Skandavarman, and lastly the Komaralingam plates belonging to a Ravidatta, a great-grandson of Nâgadatta, son of Râshṭravarman. There is some difficulty about the name Prithvîpati as the Mâmbaḷḷi plates stop after describing Prithvîpati and it is possible to take Prithvîpati as an epithet describing some king not named. But as Narasimhaçhar says (on P. 41 of the M.A.R. 1917) "A doubt may naturally arise as regards Vishṇudâsa and Prithvîpati being personal names but the context appears to leave no room for such a doubt."

Taking the details of the dating given in the present grant (of Basavanpura) we learn that the gift was made by Skandavarman during Kârtika-mâsa, solar eclipse, Śuklavâra, and Punarvasu-nakshatra. Similar details are given (Phâlguna-mâsa, Âdityavâra, Rêvatnakshatra, and Sûrya-grahana) in the Komaralingam grant and no date in the Mâmbaḷḷi grant. Coming to the Basavanpur grant, the details of dating given do not suffice to determine the date correctly. Further it does not

seem to be possible to find the constellation Punarvasu on the New moon day of Kārtika according to any luni-solar system current now.

If we try to arrive at the date of the Basavanpur plates from the kings named therein, we find that there is only one king, *viz.*, the Punnâḍ king Skandavarman whose name occurs in the grants of the other dynasties of kings of the time known to us. As stated before, Avinîta, the Ganga king is said to have married the daughter of the Punnâḍ king Skandavarman and had a son by her named Durvinîta who became the next Ganga king (M.A.R. 1912, P. 35). Avinîta is generally assigned to the middle of the sixth century and Durvinîta to the next generation. If Skandavarman of the present record is taken to be the same as Skandavarman, grandfather of Durvinîta, his date would be about 50 years earlier than that of Durvinîta. But there is divergence of opinion about the date of Durvinîta himself; Rice, Saleore and others suggesting C. 500 A.D. and Narasimhachar, Dubreuil and others accepting C. 600 A.D. On the basis of the latter date, Skandavarman may be assigned to about 550 A. D. Further Skandavarman is said to be the son of a Kadamba princess. We are told in the Tālgunda inscription that the Kadamba king Kākushtha gave his daughters in marriage to the Gupta and other kings (E. C. VII, Shikarpur 176). But he is assigned to the middle of fifth century (Moraes : Kadamba Kula) and if he could have given his daughter to the Punnâḍ king Rāshṭravarman, the date of Rāshṭravarman would be C 475—500 A. D. Thus Skandavarman's date would be C. 500 or C. 525. But this chronology of the Kadambas is not free from doubt.

But a close examination of the Basavanpur plates raises serious doubts about their authenticity. The incorrect Sanskrit verses and the extremely faulty orthography of the Sanskrit words are unusual in authentic royal plates. The paleography of the record reviewed above and its comparison with the Māmbaḷli grant indicate its date as about 700 A. D. while the grantor is alleged to be Skandavarman who lived probably about 525 or 560 A. D. The date given in the record is an impossible one, since the Punarvasu Nakshatra cannot occur on the Amāvāsyā day of Kārtika. Thus the present grant deserves to be considered as spurious just as Fleet has condemned the Komaralingam plates (Ind. Ant. Vol. XVIII, P. 362). But it cannot be agreed that they are both useless for history, since it is clear that the person who drafted this grant has copied out, though in clumsy and mutilated Sanskrit, the verses which occur in its lines 1-19 from some authentic original grant of Skandavarman similar to the Māmbaḷli plates (which have been assigned to C. 550 on the basis of its paleography, and believed to be genuine, see P. 41. M. A. R. 1917). In any case, the traditional genealogy of the



1. ಶುಭಮಸ್ತು ಸ್ವಸ್ತಿಶ್ರೀವಿಜಯಾಧ್ಯುದಯ ಶಾಲಿವಾಹನಸಹ ವರುಷಂಗಳು ೧೭೭೬
2. ನೆಸಂದ ಅನಂದನಾಮಸಂವತ್ಸರದ ಕಾರ್ತಿಕ ಶುಭ ೧೦ ಸೋಮವಾರದಲ್ಲು ಶ್ರೀಮತ್ಸವನು ಧೂಮಂಥಲೇ
3. ತ್ಯಾಜಿ ನಮಸ್ತು ಬಿರುದಾಂಕಿತ ಶ್ರೀಮನ್ಮಹಿತುರಪುರವರಧೀಶ ಶ್ರೀ ಕೃಷ್ಣ ರಾಜ ಮಹಾರಾಜಕಂಡಿರವರ ಸೇವ
4. ಕನಾದ ಅಂಬಾಪರಾಸದ ಗುರಿಕಾರಮಲ್ಲಿತ್ರಿಯನು ಮಾಡಿವಿವೃತ್ತದ ಮಲ್ಲನಮೂಲೆ ಬಸವೇಶ್ವರಸ್ವಾಮಿಯವ
5. ರಿಗೆ ದೇವಸ್ಥಾನದ ಸೇವಾರ್ಥ || ಶ್ರೀ

It may be noted that a monastery for the ascetics of the Vīraśaiva sect (*virakta-mattha*) has been standing in Mallanamūle since 1669 A. D. (E. C. IV, Gundlupet Taluk 64 and 65).

55

To the west of the village Tāṇḍya in the hobli of Chikkayyana-chhatra, on a stone set up to the east of the Sōmēśvara Mādēśvara temple. [Plate XXV]

Size 3'-6" × 3'

Old Kannada language and characters.

ನಂಜನಗೂಡು ತಾಲ್ಲೂಕು ಚಿಕ್ಕಯ್ಯನಛತ್ರದ ಹೋಬಳಿ ತಾಂಡ್ಯ ಗ್ರಾಮಕ್ಕೆ ಪಶ್ಚಿಮ ಸೋಮೇಶ್ವರ ಮಾದೇಶ್ವರ
ದೇವಸ್ಥಾನಕ್ಕೆ ಪೂರ್ವ ನಟ್ಟ ಕಲ್ಲು.
ಹಳಗನ್ನಡಕ್ಕರ ಮತ್ತು ಭಾಷೆ.

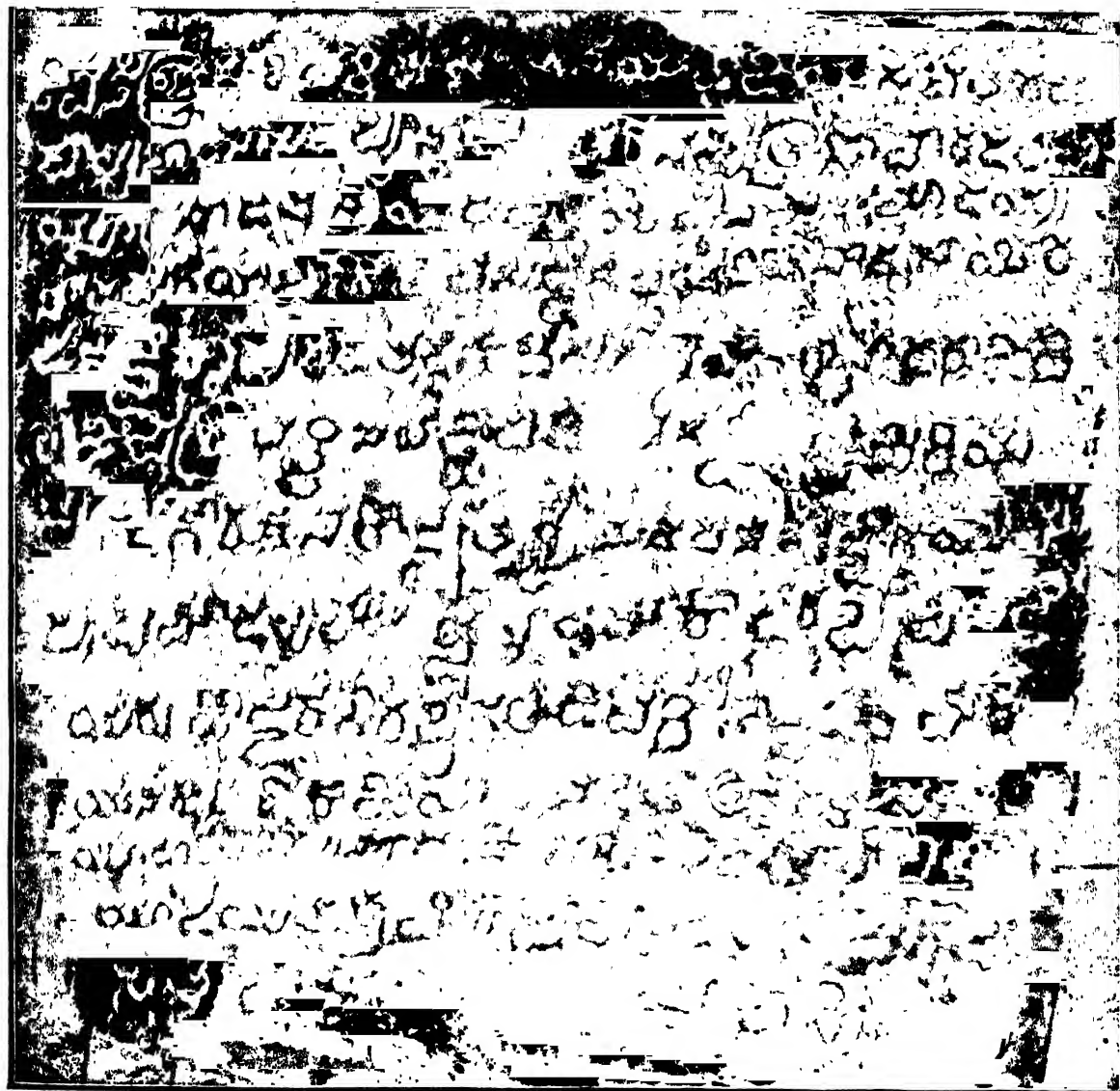
ಪ್ರಮಾಣ 3½' × 3'

1. ಸ್ವಸ್ತಿ ಶ್ರೀಸಖವರಿಷಂ ೯೭೬ನೆಯ ವಿಜಯ ಸಂವತ್ಸರದ
2. ಪಾಲುಣಮಾಸದ ಪೂರ್ಣಿಮೆ ಉತ್ತರೇನಕ್ಷತ್ರಂ ಸೋ [ಮ] ವಾರದರ್ ಮ
3. ಯೂರ್ನಾಡತಣ್ಣಿಯದ ಎಳೆಯಮ್ಮನಮಗಂ ಮಾದಯ್ಯ
4. ನಾಡವಗೆಯಬಂಕೆ ದೇವಸೆಟ್ಟಿಗೆ ಎಡದೊಜಿನಾಡುನಾಯರ
5. ದ ಸೆಟ್ಟಿ ಕಾರಪುರದ ತಳಕ್ಕಧಿಪತಿ ಶ್ರೀಮಯ್ಯನಾಡರಾಜಾಧಿ
6. ರಾಜ ಚಕ್ರವತ್ತಿ ಸರ್ವಜ್ಞ ಪದದ ಗಣನಾಪಿರಿಯ
7. ಮಗಳ ಗಾರಕ್ಕನಕೊಟ್ಟು ತಣ್ಣಿಯದಪರದವಟ್ಟಿಗೆಯುಮಂ
8. ಪುಳುಮಾದಲು ಮುಟ್ಟಿವಾಳುಮಂಕೊಟ್ಟು ರಾಬಾವಿಸೆಟ್ಟಿ
9. ಯರು ಕೊಟ್ಟು ಗಾರಬೈಗೆ ಅದಿವರಕೊಟ್ಟು ಕಮೇರೆ
10. ಯನಳಿದೊರ್ ಕವಿರೆಯನಳಿದೊರ್ ಸ್ವದತ್ತಂ ಪರದತ್ತಂವಾ
11. ಯೋಹರೇತವನುನ್ನರಾ ಪಷ್ಠಿವರಿಷ ಸಹಸ್ರಾಣಿವಿಷ್ಣಾ
12. ಯಾಂ ಜಾಯತ ಕೃಮಿ || ಬಾವಿಸೆಟ್ಟಿವೇಳೆ ಬರೆದಂ
13. ಸತ್ಯವಾಕ್ಯ ಯಾಚಿ

Transliteration.

1. svasti śrī Sakha-varisham 976 neya Vijaya-samvatsarada
2. Pālguṇa-māsada Pūrṇname Uttare-nakshatram Sō [ma] vāradal Ma-
3. ysūr-nāḍa Tanḍeyada Eḷṭiyaminana magam Mādāyya
4. nāḍa-pageya-baṁke Dēvasettige Eḍaḍorenāḍu-sāyira-
5. da Setṭi-Kārapurada talakkadhipati śrī Maysunāḍa rājādhi-
6. rāja-chakrava [r] tti sarvajña-padada gaṇḍanā piriya-
7. magal' Gaurakkana koṭṭu Tanḍeyada parada-vattigeyumam
8. puḷumāḍalu muṭṭivāḷumam koṭṭar Bāvisettige-
9. yaru koṭṭar Gaurabbege adivari koṭṭar i mēre-
10. yan alidor kavileyān alidor sva-dattam para-dattam vā
11. yō harēta vasundharā shashṭi-varisha-sahasraṇi viṣṭā-

TANDYA STONE INSCRIPTION OF THE GANGA KING SATYAVAKYA.



(No. 55—p. 140.)

12. yām jāyate kṛimi ṽ Bāvisetṭi pēle baredam
 13. Satyavākya yāchari

Translation.

Be it well. In the śaka year 976, the year Vijaya, in the month Phālguna, on the full moon day with Uttare constellation and Monday :—

To Dēvasetṭi, a fire to the enemies of the nād, Mādayya, son of Eltiyamma of Taṇḍeya in Maysūr-nāḍu gave Gaurakka, the eldest daughter of the chief of Setṭikārapura in Eḍedorenāḍu Thousand who was a native of Maysunāḍu and who had obtained the title (of *sarvajña* all-knowing) from Rājādhirāja chakravatti.

He also gave him the *Paradavattige* of Taṇḍeya and the *mutṭivālu* of Puḷu-māḍalu.

Bāvisetṭi gave *adivari* to Gaurabbe. He who destroys this grant (*mēreyaṇ alidor*) will be guilty of the sin of killing cows. He who confiscates land given by oneself or others will be born as a worm in ordure for 60,000 years.

Satyavākya . . . yāchari wrote this to the dictation of Bāvisetṭi.

Note.

This inscription is dated S' 976 (second digit doubtful) Vijaya sam. Phālguna full moon day, Uttarā constellation and Monday. S' 975 corresponds to the cyclic year Vijaya and taking this as the year intended the date corresponds to 24th February 1054 A. D. On this date the constellation Uttarā is found to continue for 21 ghaṭikas after sun-rise but it is a Thursday and not Monday as stated in the grant.

The inscription seems to refer to the Chōḷa king Rājādhirāja (Rājādhirāja-chakravarti). The engraver of the inscription is named Satyavākya . . . yāchāri and his name indicates that he was a dependant of Satyavākya, the Ganga king. The practice of the royal dependants being named after the kings is not uncommon. Satyavākya referred to here was probably one of the last of the Ganga kings and a successor of Nītimārga who ruled in S' 935 (M. A. R. 1935, P. 91). If the date is taken as S' 916 the weekday and nakshatra would be correct. But it would be too early for Rājādhirāja Chōḷa and the year would be Jaya.

The meaning of the grant is far from clear. Who the father of Gaurabbe was cannot be determined, whether he was Mādaya or somebody else not named who was the chief of Setṭikārapura and probably a subordinate of Rājādhirāja. The meaning of the word *adivari* is not clear. It seems to mean a kind of dowry. Similarly the significance of *paradavattige* of Taṇḍeya and *mutṭivālu* of puḷu-māḍalu is not definitely known. Puḷumāḍalu seems to be the name of a village similar

to Hulimâvu and Immâvu in the Nanjangud Taluk. Paradavattige might be the name of a tax or might mean a band of cloth (paṭṭige) worn by the chief of merchants (*parada*) as a badge of honour.

Muṭṭivâḷu might mean either a tax or a sword in the clenched hand and used as symbolical of the dignity of the chief of merchants. But one cannot be certain of this.

Regarding the place-names used in the grant we find Maysunâḍ and Maysûr-nâḍ used for the district round the present Mysore city (E. C. III Mysore 16: VI Kadur 9), Tanḍeya is the same as Tâṇḍeya, the village where the present inscription is found. Eḍedorenâḍ or Eḍettorenâḍ is met with in several inscriptions of Mysore and T.-Narsipur taluks in the Mysore District and indicates the region round T.-Narsipur where the Kapilâ joins the Kâvêri river (See E. C. III, Mysore 55, T.-Narsipur 100, 106, etc.).

The usual imprecatory stanza is found at the end of the grant.

56

To the south of the Jaina basti in the village Êchiganahallî in the hobli of Chikkaiyanachhatra on a rock in the middle of the bed of the river Kapilâ, below the figures of Râmadêvaru and Anmanavaru.

Size 3' × 10".

Kannada language and characters.

ನಂಜನಗೂಡು ತಾಲ್ಲೂಕು ಏಚಿಗನಹಳ್ಳಿ ಬಸ್ತಿಯ ದಕ್ಷಿಣಕ್ಕೆ ಹೊಳೆಯ ಮಧ್ಯದಲ್ಲಿ ಬಂಡೆಯ ಮೇಲೆ ದೇವರ
ಮತ್ತು ಅಮನವರ ಪಾದಗಳ ಕೆಳಗೆ ಬರೆದಿರುವುದು.

ಪ್ರಮಾಣ 3' × 10"

1. ನರಸಂತ್ಸದಲಿ ಕೊಲೆಯಕಲರಿ ದೊಳ ನತ ಅವರ ಅಮ
2. ಅಕಮ ನತ ಕೆತಿಪ ಹೆಂಡತಿ ಚೂಡುದೇವಿ ನತ
3. ಕಾಳಸ್ತಿಲಂಗ

Note.

This short inscription in characters of the 16th century records that certain persons named Bôḷa, watchman of Kôṭhe (same as Beṭṭadakôṭe or the Gôpâlasvâmi hill), his mother Akamma and Kêtipa and his wife Chaududêvi all died in the year Nalâ. It seems to be stated that they were all absorbed in the god Kaḷastilinga, the famous holy place in North-Arcot District.

On a stone to the north of the Jaina Basti in the same village Êchigana-halli (Nanjangud 43 Revised.)

Size 2' × 1'—6".

Kannada language and characters.

ಅದೇ ಬಸ್ತಿಯ ಉತ್ತರಭಾಗದಲ್ಲಿರುವ ಕಲ್ಲು (ನಂಜನಗೂಡು 43ನೆಯ ಶಾಸನದ ತಿದ್ದುಪಾಡು.)

1. ಕೇತಗೊಂಡನಮಗಮ || ಮೇಘಚಂದ್ರದೇ || [ಮಾಣಿಕ್ಯನಂದಿ] ದೇವರು | ಬರ್ಧ್ವಾ : ದೇವರು
2. ದ್ವಗೊಂಡ ವರು

• Note.

Above the inscription published as No. 43 of Nanjangud Taluk are certain sculptures representing Jaina gurus and their disciples seated. There is also a female figure standing. The names of some of these are given in two lines above the inscription. These names are Kêtagoṇḍa's son Maddagoṇḍa, Mêghachandradêvaru,dêvaru, Barddadêvaru?—The inscription below speaks of the guru Mêghachandradêva having died on Śi 1293 Virôdhikṛitu Mār. śu 15 Â and a *nisidige* (monument for the dead set up by the Jainas) having been prepared by his disciple Mâṇikadêvaru. The date corresponds to Sunday 23rd November 1371 A.D.

58

GUNDLUPET TALUK.

At the village Manchahalli in Bêgûr hobli, on a fragmentary stone lying in front of the Mallêdêvaru temple.

Size 2'—6" × 2'—0".

Kannada language and characters.

ಗುಂಡಲಪೇಟೆ ತಾಲ್ಲೂಕು ದೇಗೂರು ಹೋಬಳಿ ಮಂಚಹಳ್ಳಿ ಗ್ರಾಮದ ಮಲ್ಲೇದೇವರ ಗುಡಿಯ
ಮುಂದೆ ಬಿದ್ದಿರುವ ತುಂಡು ಶಾಸನ.

ಪ್ರಮಾಣ 2½' × 2'

- | | |
|------------------------|--------------------------|
| 1. ಬಹರು . . . | 6. ನೀಮೆಯಲುಕೊಟ್ಟರು ಯಥಮ್ಮವ |
| 2. ಕಾಂಚನಿದರು ? ಗಂಗೆ | 7. ನು ಅಳಿದಿದರು ಗಂಗೆ |
| 3. ಯತದಿಯ ಕವಿರೆಯ | 8. ಯ ತದಿಯಕವಿರೆಯ ಕೊಂಡ |
| 4. ಕೊಂಡ ಪಪಕೆ ಹೋ [ಹ] ರು | 9. (ಪಪಕೆ) ಪಪಕೆ ಹೊಹರು |
| 5. ಅ ಮಡಿ ಹಳೆಯ ಡತು | |

Note.

This inscription is incomplete, the top portion of the inscription slab being ost. It seems to record the gift of the village Machihalli (same as Manchahalli) with all its four boundaries to some one. An imprecation that the violators of the grant will incur the sin of killing cows on the banks of the Ganges is also given.

* No date is given nor is the king at the time of the grant named. The characters belong to the 16th century.

TUMKUR DISTRICT INSCRIPTIONS.

KUNIGAL TALUK.

59

At Sante Māvattūr in Kunigal hobli on a slab lying buried in the land to the south of the Narasimhasvāmi temple.

Size 2'—6" × 2'—0".

Kannada language and characters.

ಕುಣಿಗಲ್ ತಾಲ್ಲೂಕು ಕನಕಾ ಹೋಬಳಿ ಸಂತೆ ಮಾವತ್ತೂರಿಗೆ ದಕ್ಷಿಣಕ್ಕೆ ನರಸಿಂಹದೇವರ ಇನಾಮತಿ ಗದ್ದೆಯಲ್ಲಿ ಹೊತ್ತಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 2½' × 2'.

1. ಮಾಲುತೂ
2. ರಾಗೊಡ ಕೊಟ
3. ಕೊಡಗೆಯಗ
4. ದೈಯನು ಅವನೊ

5. ಬನು ಅಳಿವಿದ
6. ಡೆ ಗೋಲುಮಾಲು
7. ಸಕ್ಕೆ ಎಣಗಿದಮನು

Note.

This records the grant of a rent-free wet land by the gauda of the village Māvattūr as *koḍagi* probably for services in the temple of Narasimhasvāmi and contains an imprecation that those who violate the grant will be guilty of the sin of eating cow's meat.

The characters are of the 18th century A.D. No king is named nor is any date given.

60

On a māstikal to the west of the same temple.

Kannada language and characters.

ಅದೇ ನರಸಿಂಹದೇವರ ದೇವಸ್ಥಾನದ ಪಶ್ಚಿಮದಿಕ್ಕಿನಲ್ಲಿ ನಿಂತಿರುವ ಒಕ್ಕೈ ಮಾಸ್ತಿ ಕಲ್ಲು.

1. ಮಲುತೂರ ಗಂಗಗಾ
2. ದನ ಸೊಸೆ ಮಗನಿ

3. ತಿಪ್ಪರ ಊಡದಲಿ ?
4. ತೋಳುಕೈಗೊಟ್ಟಳು

Note.

This inscription engraved on the right arm of the *māstikal* at Sante Māvattūr records the death of a female named Magasiti (?), daughter-in-law of Gangagauda of Māvattūr during the attack on her village? (*pura-ūḍa*). The meaning of this phrase *pura-ūḍa* is not quite clear. She is said to have given her arm and hand (*tōlu-gai-gottalu*) which indicates that she died as *sati*.

No date is given. The characters seem to belong to the 16th century A.D.

Near the village Arakere, in the hobli of Kunigal, on a boulder to the south of Gavimaṭha.

Kannada language and characters.

ಅದೇ ಕನದಾ ಹೋಬಳಿ ಅರಕೆರೆ ಗ್ರಾಮದ ಸಮೀಪದಲ್ಲಿರುವ ಗವಿ ಮಠದ ಬಂಡೆಯ ಮೇಲೆ
ಬರೆದಿರುವುದು.

ಕನ್ನಡದಾಷೆ ಮತ್ತು ಅಕ್ಷರ.

1. ಸೌಮ್ಯಸಂವತ್ಸರದ ಅಷಾಢ ಶು|| ೧ ಲು ಶ್ರೀಮತು
2. ಹೆರೂ ಸಿಂಹಾಸನದ ಲಿಂಗಣೊಡೆಯರು ದೇವರ ಸಿಷ್ಯರು ಪಟ್ಟದ ಸಿದ್ಧವೀರಂಣೊಡೆಯರು ದೇವರು ಅವರಸಿ
3. ಪೈರುಪಟ್ಟದಲಿಂಗಣೊಡೆಯರು ದೇವರು ಅರಕೆರೆಯಮುಟದವರು ಚೆನ್ನವೀರಣೊಡೆಯರು ದೇವರು ಮೂವರುದೇವ
[ರು]
4. ಏಕಸ್ತರಾಗಿ ಮಡಿದನನ [ನ] ದ ಕ್ರಮವೆಂತೆಂದರೆ ನಮ ಆರಾಧ್ಯರು ಅದಿಕಾಲದಲಹ ಪುರದಸಿದ್ಧರಾಮದೇವರ
5. ಗವಿಯನು ಭಕ್ತಿಮಾಡಿದ ವಿವರ ಆಗವಿಗೆ ಸಲುವ ಚತುಸ್ತೀಮಯೋಗಗಾದ ತೋಟಗದೆ ಹೊಲಕೆಟಿಯಪ್ಪನು ಭಕ್ತಿಮಾಡಿಕೊ.
6. ಛಭಕ್ತಿಯೂ ಆಚಂದ್ರಾರ್ಕವಾಗಿ ನಡೆಯಬೇಕೆಂದು ಬರೆಸಿಕೊಟ್ಟನಾನಂ ||
7. . . . ಗಳ
8. ದೇವರ
9.
10. ಆಳುವಿದರು

Note.

This inscription incised on a rock near a cave containing a *gaddige* (or tomb) of a Vīraśaiva saint popularly known as Phirangisvāmigaḷu of Hire-maṭha records the perpetuation of a grant of lands for services in the cave, including the worship of the tomb. Three Vīraśaiva gurus named Paṭṭada Siddha Vīraṇṇodeyaru-dēvaru disciple of Lingaṇṇodeyaru-dēvaru, head of the matt at Herūr, and his disciple Paṭṭada Lingaṇṇodeyaru-dēvaru and Channavīraṇṇodeyaru-dēvaru of the matt at Arakere are said to have assembled and set up this śāsana to perpetuate the gift of the lands made by their *ārādhyaru* (guru or spiritual ancestor) for the ever-lasting cave of Purada Siddharāmadēvara-gavi. The lands are said to consist of gardens, rice lands and dry fields situated within the four boundaries of the *gavi* (cave). The details about the lands and the imprecations, etc., are lost, the lines below being quite worn out and illegible.

It is said by the people around that there was a matt near the cave and that a considerable portion of the wet lands under the tank at the village Arakere situated near the cave belonged to this matt and that when the matt fell into ruins the villagers occupied the same.

The date is not given in terms of any era, only the cyclic year Saumya and the tithi, Āshāḍha śu 1 are given. The characters seem to belong to the 17th century and Saumya may correspond to 1669 A. D.

62

At the village Kaḍagattūr in Koḍigēnahaḷḷi hobli, in the ceiling of the central portion of the *navaranga* in the Janārdana temple.

Kannada language and characters.

ಮಧುಗಿರಿ ತಾಲ್ಲೂಕು ಕೊಡಗೇನಹಳ್ಳಿ ಹೋಬಳಿ ಕಡಗತ್ತೂರು ಜನಾರ್ದನ ದೇವಸ್ಥಾನದ ನವರಂಗದ ಮಧ್ಯಭಾಗದ ಮುಚ್ಚಳದಲ್ಲ.

1. ಧಾವಸಂವತ್ಸರದ ಚಯತ್ರ ಶು ಜಿಲ್ಲಾ ಕಡಕತೂರ ಸೇನಬೋವರಾಮರನ
2. ರಮಗಲಬಯನೂ ಜನಾರ್ದನ ದೇವರಿಗೆ ಹೂವಿನ ಕೆಲ್ಲಸಮಾಡಿಸಿದನು
3. ಚಲುಡರಸರಮಗ ಕೊಂಡರಸನೂ ಜನಾರ್ದನ
4. ಕೃಷ್ಣಗೆ ಸದಾನಮಸ್ಕರಿಸುತ್ತಾಯಿದಾನು

Note.

The first two lines of this inscription record that Lakhaya, son of Rāmarasa) sēnabōva of Kaḍagattūr got the carvings made (hūvina-kelasa māḍisidarū) in the Janārdana temple.

The second two lines record the obeisance made by Koṇḍarasa, son of Chau-ḍarasa, at all times to the god Janārdana Kṛishṇa.

The record is not dated in the Śaka or any other era. Only the cyclic year Bhāva and the tithi, Chaitra śu 5 are given. The characters seem to belong to the 18th century and the date may be equivalent to 29th March 1754 A.D., taking the year Bhāva dated Ś 1676.

63

At the same village Kaḍagattūr, on a pillar in the south wall of the Bhimēśvara temple.

Kannada language and characters.

ಅದೇ ಕಡಗತ್ತೂರು ಭೀಮೇಶ್ವರ ದೇವಸ್ಥಾನದ ದಕ್ಷಿಣದಿಕ್ಕಿನ ಗೋಡೆಯಲ್ಲಿರುವ ಕಂಬದಲ್ಲಿ ಬರೆದಿರುವುದು.

- | | |
|-----------------------|------------------------|
| 1. ಸ್ವಸ್ತಿಶ್ರೀ ಕಡಕದುರ | 4. ರಂ ಪ್ರವರ್ತಿಸೆ ನನ್ನಾ |
| 2. ಭೀಮೇಶ್ವರ ದೇವಗ್ಗೆ | 5. ದೀವಿಗೆಗೆ ಅಲು |
| 3. ಶುಭಕ್ರಿತು ಸಂವತ್ಸ | 6. ರವಣ್ಣ ಈ ಬೂಮಿ |

Note.

This records the grant of some land by Apanna of Ārūr for the service of perpetual lamps for the god Bhimēśvara of Kaḍakadūr (Kaḍagattūr) in the year Śubhakṛit.

The characters seem to belong to the 11th century and the Śubhakṛit of the record may be equivalent to 1062 A. D.

MADRAS PRESIDENCY.

KURNOOL DISTRICT.

BANGANAPALLE STATE.

64

At the temple of Yagantêśvara near Banganapalle, on the first inscription slab.

Kannada language and characters.

ಕರ್ನಾಟಕ ದಿನ್ಶಿಕ್ಕು ಬಂಗನಪಲ್ಲ ಸಂಸ್ಥಾನದಲ್ಲ ಬಂಗನಪಲ್ಲಗೆ ೭ ಮೈಲದೂರದಲ್ಲರುವ ಯಗಂತೇಶ್ವರ
ದೇವಸ್ಥಾನದಲ್ಲನಟ್ಟ ಗನೆಯ ಕಲ್ಲು.

1. ಸ್ವಯಶ್ರೀ ಪ್ರತಿವಲ್ಲಭ ಮಹಾರಾ [ಜಾಧಿರಾಜ ಪರಮೇ]
2. ಸ್ವರಂ ಪರಮ ಧೃತ್ವಾರಕಂ ಸತ್ಯಾನ್ವಯಕು [ಳತಿಳಕಂ ಚಾಳು]
3. ಕ್ಯಾಧರಣಂ ಶ್ರೀಮತು ತ್ರಿಭುವನಮ [ಲ್ಲದೇವರವಿಜಯ]
4. ರಾಜ್ಯಮುತ್ತರೋತ್ತರಾಭಿವೃದ್ಧಿಪ್ರವರ್ಧ [ಮಾನಮಾಚಂದ್ರಾಕರ್ಷ]
5. ತಾರಂಬರಂಸಲುತ ಮಿರೆ ಸ್ವಸ್ತಿ [ತತ್ಪಾದಪದ್ವೋಪಜೀವಿನಯವಿನಯಸಂ]
6. ಪಂನಂನುಡಿದು ಮತ್ತೆ ಪೇಳನಂ ?
7. . ಗ ವಿಕ್ರಮಾದಿತ್ಯಂ ಮದನಾವತಾ [ರಂಶ]
8. ರಣಾಗತ ವಜ್ರಪಂಜರಂ ದಾರಿದ್ರ್ಯತ [ರುಕುತಾರಂ]
9. ಸ್ವರ ವೀರಾವತಾರಂ ಸಮಸ್ತಜನರೋ [ಚನ ಮನೋಹರಂ]
10. ನಿಧಾನಮಧ್ಯಾನಕಲ್ಪವಿಕ್ಷ . . .
11. ತುಟರಾಯರ ಕುತ್ತಿ ದಾನಿಯೆನಿಸಿ ? [ನೆಗೃಧನಾ]
12. ಮಾದಿಸಮಸ್ತ ಪ್ರಶಸ್ತಿನಕಿತಂ
13. . ಮಹಿಕರ ? ಕೇತ ಮಲ್ಲನಾಯಕ ಶ್ರೀ [ಚಾಲುಕ್ಯವಿ]
14. ಕ್ರಮಕಾಲ ಖಿಲನೆಯ ಕರನಂವಚ್ಚರದ
15. ಸಮೇತ್ಯಮಾಗೆ ಊರಿಂದಂಬಡಗಲ
16. ೧೮ ಮರಕೆಯಂ ಇ [೦] ದ್ರೇಸ್ವರಧರ್ಮ
17. ಕಂ ಪೂಜಾಪುನಕ್ಸರಕ್ಕಂದೆ . . .
18. ರ ರಾಮದೇವಜೀಯಗ್ಗ ಧಾರಾಪೂರ್ಬ
19. ಸಾನ ಇಧ [ಮ್ಯ] ಮಂ ಇಮ್ಮೊದರಾಚ್ಚನ್ದ
20. ಸಲಿಸುವರು ? ಇದಕೆ ಅರೊಬ್ಬರನು
21. ದೆ ಪ್ರತಕುಲರದವರು ವಾರಸಿ
22. ಳ್ಲು ಬ್ರಹ್ಮಣರುಮಂ ಕವಿರೆಯುಮನ
23. ಸ್ವದತಪರದತಾಂವಾ ಏಹರೇತುವನು
24. ಪಷ್ಪಿರ್ವರಪ ಸಹಸ್ರಣಿ ವಿಷ್ವಾಯಾಂಜಾ

Note.

Photo prints of this and the following inscription were received from the Dewan, Banganapalle State (Kurnool District, Madras Presidency), who writes that they were found in the Yagantêśvara temple situated about seven miles from Banganapalle and about 12 miles from Nandavaram, which was the capital of

Nandachakravartī, the ancient ruler of the Banganapalle State according to tradition. The photos are somewhat defective and hence the reading is difficult.

The present inscription has several lacunæ at the end of each line, the inscription stone being cut off on the left side. The characters and the language are in Kannada and belong to the end of the 11th or the beginning of the 12th century.

The record belongs to the reign of Tribhuvanamalla Vikramāditya-dêva (VI), Western Chalukya king at Kalyâṇi who reigned from 1076 to 1126 A.D. The titles given to him are lord of the earth, king of kings, supreme lord, an ornament to the family of Satyaśraya, a jewel to the Chālukyas. A subordinate of the king named Kêtamalla Nâyaka is next mentioned with titles, such as one who would never speak against his own word, a Vikramāditya in liberality? an incarnation of Manmatha, an adamant cage for refugees, an axe to the tree of poverty, an incarnation of Vīra (Vīrabhadra), pleasant to the eyes of all, a kalpa tree in the afternoon?

He is said to have granted a wet land with 18 trees (cocoanut trees?) to the north of the village for services, and charities connected with the god Indrêśvara to Râmajīya. An imprecation is next given for those who violate the grant.

The date is given as the year Khara, 36th year of Chālukya Vikrama kâla and corresponds to 1111 A.D.

65

At the same place near Banganapalle, on the second inscription slab.

Telugu language and characters.

ಅದೇಸ್ಥಳದಲ್ಲಿ ೨ನೆಯ ಕಲ್ಲು.

ತೆಲುಗುಗಳ ಮತ್ತೂ ಭಾಷೆ.

- | | |
|---|--|
| 1. ಪಟ್ಟನುಂನುಂ | 12. ಯ್ಯಕುಧಾರಾಪೂರ್ವಕಮು ಸಸನುಮಂ |
| 2. ಮಂಲಖಾಜುನ ದೇವುನ ನಂದರುಶ | 13. ಗಳ ಮಹಾ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ |
| 3. ತನನಾಟಿ ಶಕವರುಷಂಬುಲು | 14. ಸ್ವದತ್ತಾದ್ವಿಗುಣಂ ಪುಣ್ಯಂ ಪರದತ್ತಾನು |
| 4. ಗುನೆಂಟಿ ರವುದ್ರಿಸಂವತ್ಸರ ಕಾರ್ತಿಕ | 15. ಪಾಲನಂ ಪರದತ್ತಾಪಹಾರೇಣ ಸ್ವದತ್ತಂ |
| 5. ನಾಡುಗುತ್ತಿ ರಾಜ್ಯನನು ಪಡೆಕಂದ | 16. ನಿಷ್ಪಲಂಧವೇತ್ತು \| ಸ್ವದತ್ತಂ ಪರದತ್ತಂ ವಾ |
| 6. ನ್ನಂಚಾವದಿರೋನು ಪ್ರಾತಪಾಡುಯೆಂ | 17. ಯೋಹರೇತುವಸುಂದ್ರರಾಪ್ಪವರಿ |
| 7. ಟಮಲ್ಲಪಾಜುನ ದೇವುನಿ ಅಮೃತಪಡ | 18. ಪ ಸಹಸ್ರಾಣಿ ವಿಷ್ಣಾಯಾಂ ಜಾಯ |
| 8. ನನ್ನು ಅಂಗರಂಗ ದೋಗಾಲಕುಂನುನಂ | 19. ತೇತ್ತಿಮಿ \| ಯೀಶಾಸನಂ ಪ್ರಾಶ |
| 9. ಮಾಂನೈಮುಗಾನು ವಿಜಯಬುಕ್ಕರಾಯ | 20. ನೊಂ ಮೂರಾರಿ ದೇವುನೀಶವದೆ |
| 10. ರಮನ್ನಿ ಅಚಂದ್ರಾಕೃತ್ಯಸಾಯಗಾನುಯೆ | 21. 'ಯೀ ಶಾಸನಂ ಮಲ್ಲಚಿನ ಓಜ |
| 11. ಟಿ ಮಲ್ಲಪಾಜುನದೇವುನ ಗುರುದೇವಂ
ಸೋಮ . | 22. ದೇವುರಂಗಣ ಮೋಜುನು |

Note.

The first line of this record and several letters at the end of lines 2-10 are cut off and lost. It seems to record the gift of some land in the village Prâtapâdu belonging to Peḍekanda châvaḍi, in the Gutti kingdom for the food offerings and for the illuminations and decorations of the god Mallikârjuna. The donor is not named. He seems to have been a subordinate of Vijaya Bukkarâya and the grant is stated to have been made for his welfare but the meaning of line 9 is not quite clear as some letters are lost after the word Vijaya Bukkarâya. The grant is said to have been made over to Gurudêvam Sômayya dwelling in the temple of Mallikârjuna? It is also stated that the donor made the grant on the occasion of a visit paid by him to the above temple.

The usual imprecatory verses follow next.

The śaśana is said to have been written by Kêṣavadêva, son of Murâridêva and engraved by Ranganamôju? son of Malli Chenavôja.

The date is not fully given. The śaka year is lost. Only the cyclic year Raudri is found. The characters seem to belong to 14th century and Vijaya Bukkarâya may be Harihara II's son Bukkarâya of Vijayanagar and the Raudri may correspond to 1380 A.D. But one cannot be certain of this.

66

INSCRIPTIONS IN THE BOMBAY PRESIDENCY.

DHARWAR DISTRICT.

A copper plate grant dated Ś 1622 of the Keladi queen Chennammâji in the possession of Chandrasêkhara śâstrigal, principal, Gangâdhara Sanskrit College, Hubli.

Size 8" × 12½"

Kannaḍa language and characters.

ಧಾರ್ವಾಡ ಡಿ| ಹುಬ್ಬಳ್ಳಿಯ ಚೌನಿನಲ್ಲರುವ ಗಂಗಾಧರ ಸಂಸ್ಕೃತ ಕಾಲೇಜಿನ ಅಧ್ಯಕ್ಷರು
ಶ್ರೀಚಂದ್ರಶೇಖರ ಶಾಸ್ತ್ರಿಗಳು ಹಾಜರುಮಾಡಿದ ತಾಮ್ರ ಶಾಸನ.

ಪ್ರಮಾಣ 8" × 12½" (ಮೇಲರುವ ಉಂಗುರವೂ ಸೇರಿ).

ಕನ್ನಡಕ್ಕರ ಮತ್ತು ಧಾಪೆ.

1. ನವಾಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರ ಚಾರವೆ ತ್ರೈಲೋಕ್ಯನಿಗಾರಂಭ ಮೂ
2. ಲಸ್ತಂಭಾಯಶಂಧವೆ ಸ್ವಸ್ತಿಶ್ರೀ ಜಯಾಧ್ಯುದಯ ಶಾಲಿವಾಹನಶಕ
3. ವರುಷ ೧೬೦೨ನೆಯ ಸಿಧಾರ್ಥ ಸಂವತ್ಸರ ಆಶ್ವಿಜ ಶು ೧೦ ಲು ಕೇಳದಿನಂಮಸ್ತಾನ
4. ರಾಯ ರಾಜಗುರು ಶ್ರೀಮತ್ಸಜನಶುಭ ಶಿವಾಚಾರಸಂಪನ್ನ ಪ್ಯಾವಾಪುಧಿ
5. ವಿ ಮಹಾ ಮಹತ್ತಿನ ವಳಗಾದ ಕೆಳದಿ ಕಾಶಿಖಿಲದ ಧಟ (ಮಠ) ದ ಶ್ರೀಗುರುಕೆಂಚ
6. ವಿರಸ್ವಾಮಿಗಳ ಶಿಷ್ಯಪ್ರಶಿಷ್ಯ ಪರಂಪರೆಯ ಶ್ರೀಗುರು ಶಿವಲಿಂಗಸ್ವಾಮಿ
7. ಗಳಿಗೆ ಯದವಮುರಾರಿ ಕೋಟಿಕೋಳಾಹಳ ವಿಶುಧ ವೈಧಿಕಾದ್ಯೈತ ಸಿಧಾಂತ

8. ಪ್ರತಿಷ್ಠಾಪಕ ಶಿವಗುರು ಧ್ವಜಪರಾಯಣರಾದ ಕೆಳದಿ ಸದಾಶಿವರಾಯನಾ
9. ಯಕರ ವಂಶೋದ್ಭವರಾದ ಸಂಕಂಠನಾಯಕರ ಪ್ರಪೌತ್ರರು ಸಿದ್ಧಪ್ಪನಾಯಕರ
10. ಪೌತ್ರರು ಶಿವಪ್ಪನಾಯಕರ ಪುತ್ರರು ಸೋಮಶೇಕರ ನಾಯಕರ ಧರ್ಮಪತ್ನಿಯು
11. ರಾದ ಚೆನ್ನಂಮಾಚಿಯವರೂ ಬರನಿಕೋಟಿ ಧೂದಾನ ಶಾಸನದ ಕ್ರಮವೆಂತೆಂ
12. ದರೆ ಗುರುಮನೆ ಅರಮನೆವಂದಾಗಿ ನಡೆದ ನಂಮ ಪೂರ್ವಜರು ಜನ್ಮಗುರುಗ
13. ಳಾದ ತಂಮ ಗುರುಪರಂಪರೆಗೆ ಬಿದರೂರು ಕೆಳದಿ ನಾತಗೆರೆ ಕೆರೆಮಠ ಸದಾಶಿ
14. ವ ನಾಗರ ಅಣಲಕೊಪ್ಪ ಹೊರಗುಡಿಗೆ ಅದ್ದರಿ ಮಾಲದಿ (ಎ ?) ಹಂದಿಗೋಡುಕಾನ್ವೆ
15. ಮುಂತಾದ ಗ್ರಾಮಗಳ ಸಂವಸ್ಥಾನ ಶಾಪಾ ಮಠಗಳಿಗೆ ಶಿವಾರ್ಹಿತವಾಗಿ
16. ಬಿಟ್ಟ ಧೂನ್ಯಾಸ್ತೆಗಳಲ್ಲದೆ ಮಠದ ಕಟ್ಟಿರೆ ಕಂದಾಚಾರ ಹರಗುರುದೇವ
17. ಪೂಜಾವಿನಿಯೋಗ ನಡೆಸುಬಗ್ಗೆ ಕೆಳದಿ ಪುರದ ತಾಳವಳ್ಳಿ ಬನದಗದ್ದೆವಳ
18. ಗಣಗದ್ದೆಯಿಂದ ಬಿಬಿ ಇಕೆ ಬಿ ೧ರ ೧೦||೬೩ ಲುಗ F ಬಿ ೨ ಕೆ ಬಿ ೧ರ
19. ಗ ೨೬೨ ಲು ಗ ೪೬೪ ಉಧಯಂ ಗ ೧೩೬೪ ತೋಟದ ಸ್ವಳದಲ್ಲುಧರ

ಹಿಂಥಾಗ

20. ಣ ೬೦ಕೆ ಹಕಿದ ಅಡಕೆ ಮರ ೧೪೫೦೦ ಕೆ ಗ ೨೪೦ ಉಧಯಂಗ ೨೫೩ ೬
21. ೪ ಯಂನೂರು ಐವತ್ತು ಮೂರುವರಹಂನು ನಾಲ್ಕು ಹಣವಿನ ಧೂಮಿ
22. ಯಂನು ಯೀಗ ಶಿವಾರ್ಹಿತವಾಗಿ ಬಿಟ್ಟೇವೆ ಯೀ ಧೂಮಿಗೆ ನೆಟಲಂಗ
23. ಮುದ್ರೆ ಕಲ್ಲನೂಳಗುಳ್ಳ ನದಿನಿಕ್ಷೇಪ ಜಲಪಾಷಾಣ ಅಕ್ಷಣಿ ಆಗಾಮಿ
24. ಸಿದ್ಧ ಸಾಧ್ಯಂಗಳೆಂಬ ಅಪ್ಪಭೋಗತೇಜ ಸ್ವಾಮ್ಯವನು ಪೂರ್ವಮರಿ
25. ಯಾದೆಯಲ ಆಗುಮಾಡಿಕೊಂಡು ನಿಂತುಬಿಟ್ಟ ಪರಂಪರೆಯಾಗಿ
26. ಅನುಭೋಗಿಸಿ ಮಠದ ಧರ್ಮವನಡಿಸಿ ಬಹಿರಿಯಂದು ಕೊಟ್ಟಧರ್ಮ
27. ಶಾಸನ ಅದಿತ್ಯ ಚಂದ್ರಾವನರೋ ನಲಶ್ಚ ದ್ಯೌರ್ಧೂಮಿರಾಪೋಹ್ಯದಯಂ
28. ಯೆಮಶ್ಚ ಅಹಶ್ಚರಾತ್ರಿಶ್ಚ ಉಭೇಚ ಸಂಧ್ಯೇಧರ್ಮಶ್ಚ ಜಾನಾತಿ ನರಸ್ಯ ಉ
29. ತಂ ದಾನಾಪಾಲನಯೋ ಮಫಥೈದಾನಾ ಭೈಯೋನುಪಾಲನಂ ದಾನಾತ್ಸರ್ಗ
30. ಮವಾಪ್ನೋತಿ ಪಾಲನಾದುಕ್ಯುತಂ ಪದಂ

ಶ್ರೀಸದಾಶಿವ.

Transliteration.

1. namas tumpga-śiraś-chuṇbi-chandra-chāmara-chārave trailōkya-nagarā-rambha-mū-
2. la-stambhāya Sambhave svasti śrī-jayābhyudaya Śāli-vāhana śaka-
3. varuṣa 1602 neya Sidhārthi-samvatsara Āśvija śu 10 lu Keḷadi-samvastāna
4. rāya-rāja-guru śrīnat sajana-śudha-śivāchāra-sampanna dyāva-pruthi-
5. vi-mahā-mahattina vaḷagāda Keḷadi Kāṣipitṭhāda bhaṭada śrīguru Kemcha-
6. vira-svāmigaḷa śīśya praśīśya parampareya śrī guru Śivalinggasvāmi-
7. gaḷige Yadava-murāri Kōṭekoḷahāḷa viśudha-vaidhikādvaita-sidhāntta-
8. pratishṭāpaka Śiva-guru-bhakti-parāyaṇa-rāda Keḷadi Sadāśivarāya-nā-
9. yakara vaṃśōdbhavarāda Saṃkāmṇa-nāyakara prapautraru Sidappa-nāyakara

10. pautraru Śivappa-nāyakara pūtrarū Sōma-sēkara-nāyakara dharma-
patniya-
11. rāda Chennammājiyavarū barasi koṭa bhū-dāna-sāsanada krama-venṭem-
12. dare gurumane aramane vaṃdāgi naḍada naṃma pūrvajaru janma-guruga-
13. lādatammaguru-paramparege Bidarūru Keḷadi Sātagere Keremaṭha Sadāśi-
14. vasāgara Aṇalikoppa Horagudige Adderi Mālād (v ?) i Handigoḍu Kānle
15. muntāda grāmagala samvastāna śākhā-maṭha-gaḷige Śivārpitavāgi
16. biṭṭa bhū-svāste-gaḷallade maṭhada kaṭṭale kaṃdāchāra Hara-guru-dēva-
17. pūjā-viniyoga naḍasubagge Keḷadipurada Tālavaḷli-banada-gadde vaḷa-
18. gaṇa gaddeyiṃda bi kha 5 ke kha 1 ra ga 1½3 lu ga 9 kha 2 ke kha 1 ra
19. ga 2½2 lu ga 4½4 ubhayam ga 13½4 tōṭada staḷadallu bhara-

Back

20. na 60 ke hakida aḍake mara 14,500 ke ga 240 ubhayam ga 253 6
21. 4 yimnnūra aivattu mūru varahaṃnu nālku haṇavina bhūmi-
22. yaṃnu yīga Śivārpitavāgi biṭidheve yi bhūmige neṭa linga-
23. mudre kallinolaḷḷa nidhi nikshēpa jala paṣāna akshini āgāmi
24. sidha sādhyamgaḷemba ashta-bhōga tēja-svāṃmyavanu pūrva-mari-
25. yādeyali āgumāḍikoṇḍu niṃma śiśya-parampareyāgi
26. anubhōgisi maṭhada dharmaṇa naḍisi bahiri yemdu koṭṭa
27. śāsana āditya-chaṃdrāvanilō' nalaś cha dyaur bhūmir āpo hrudayaṃ
28. Yemaś cha ahaś cha rātriś cha ubhē cha samdhye Dharmaś cha jānāti
narasya ura-
29. taṃ dāna-pālanayōr madhye dāna chhrē-yōnupālanam dānāt sarga-
30. m avāpnōti pālanād achyutam padam

Śrī Sadāśiva.

Translation.

Salutation to Śambhu, beautiful with the fly-flap the moon touching his lofty head and the foundation pillar of the city of the three worlds.

Be it well. In the prosperous year 1622 of the Śālivāhana era, the year Sidhārthi, on the 10th lunar day of the bright half of Āśvija :—

To the illustrious guru Śivalingasvāmi, the royal preceptor of the kings of the Keḷadi kingdom, possessed of the pure and righteous conduct of Śivāchāra (Vira-śaivas), belonging to the *Mahāmahattu* (the order of gurus), of the heaven and earth and to the succession of priests descended spiritually from the guru Kenchavirasvāmi of Kāśipīṭha-maṭha in Keḷadi :—

Chennammāji, lawful wife of Sōmaśēkhara Nāyaka, who was the great-grandson of Śankanna Nāyaka, grandson of Sidappanāyaka, and son of Śivappanāyaka, descended from Sadāśivarāyanāyaka of Keḷadi, Yaḍava-Murāri, kōṭe-kōlāhala, establisher of Viśuddha-vaidikā-dvaita-siddhānta and a devotee of Śiva and gurus got executed the following śāsana recording the gift of land.

Our ancestors who looked upon the gurus and palace as one (treated with equal regard) granted various estates of land for propitiating the god Śiva to your line of gurus, who are our ancestral gurus, for the branch matts of the *samsthānam* situated in the villages Bidarūr, Keḷadi, Sātagere, Keremaṭha, Sadāśivasāgara, Aṇalikoppa, Horagudige, Addēri, Mālad (v ?)i, Handigōḍu, Kānle, etc. In addition to the above we have now granted, for carrying on the usual duties of the matt and police and for the expenses to be incurred in connection with the worship of Śiva, gurus and gods (dēvapūjā), lands of the annual revenue of 253 varahas and 4 haṇas consisting of (1) rice-fields in Banada-gadde in Taḷavaḷḷi belonging to Keḷadipura of the sowing capacity of 5 khaṇḍugas with a revenue of 9 varahas at the rate of $1\frac{1}{2}$ varahas and 3 haṇas for a khaṇḍuga and (2) rice-fields in the above with the sowing capacity of 2 khaṇḍugas with a revenue of 4 varahas and 4 haṇas at the rate of 2 varahas and 2 haṇas for a khaṇḍuga and (3) 60 *bharaṇas* in Tōṭada-stala containing 14,500 areca trees planted therein with an annual revenue of 240 varahas. All these lands we have given away to you to please god Śiva with all the eight rights of possession and enjoyment of treasure above ground or buried, water springs, minerals, imperishables, future rights, ready wealth and possibilities within the boundary stones set up in the land bearing the marks of linga. You may enjoy the same following the old usage, in succession from the guru to the disciple and carry on the duties (dharma) of the matt. Thus have we given the dharma-śāsana. The sun, moon, wind, fire, heaven, earth, water, human heart, Yama, day, night and two twilights, and Dharma know man's deeds. Between making a gift and protecting it, protecting is more meritorious than making the gift. By making a gift one goes to Svarga, by maintaining it he attains a region from which there is no fall.

Śrī Sadāśiva.

Note.

This grant records the gift of some lands in Taḷavaḷḷi Banadagadde in Keḷadipura made by the queen Chennammāji of Keḷadi to her janma-guru (guru from birth) named Śivalingasvāmi of Kāsipīṭhada-maṭha at Keḷadi. Keḷadi is a village near Sāgar in Sāgar Taluk, Shimoga District and was for some time capital of the Keḷadi Nāyakas who later shifted their capital to Ikkēri and Bidnūr (later called Nagar). The donee was a Viraśaiva guru and belonged to the spiritual lineage of Kenchavīrasvāmi. The donor Chennammāji was the queen of Sōmaśekhara-nāyaka I and ruled from 1671 to 1697 A.D.

The date of the grant is given as S' 1602 Siddharthi sam. Āśvīja śu 10 corresponding to 4th October 1679 A. D.

LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT, ARRANGED
ACCORDING TO DYNASTIES AND DATES.

LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT,

Page in the Report	Inscription number in the Report	Date	Ruler
			KADAMBA.
72	16	No date (About 450 A.D.) ...	Kakusthavarman
			PUNNATA.
126	53	No date. Kārtika māsa, solar eclipse Śuklavāra and Punarvasu Nakshatra (Spurious).	Skandavarman
			CHALUKYA KINGS.
147	64	Khara, 36th year of Chālukya Vikrama kāla.	Vikramāditya VI
			CHALUKYA CHIEF.
114	40	No date ...	Goggi
114	41	Do ...	do
			GANGA.
140	55	Ś 976 Vijaya, Phāl. śu 15, Uttara Nakshatra, Sôma vāra—24th February 1054 A. D. Thursday (Weekday wrong).	Satyavākya
			HOYASALAS.
66	9.	No date ...	Ballāla I
88	22	Do ...	Narasimha I
60	2	Do	Vīra Ballāla II
59	1	Thursday, the 5th lunar day in the cyclic year Jaya.	Vīra Narasimha II

ARRANGED ACCORDING TO DYNASTIES AND DATES.

Contents and Remarks

Earliest authentic inscription discovered so far. Describes a battle between the Kadambas led by Vija Arasa and the Kékayas and Pallavas in the presence of the warriors of the Sendrakas and Banas. Records the grant of the villages Palmaḍi and Mûlivallî to Vija Arasar by Mṛigeśa and Nâgendra on the advice of the governor Paśupati of the Bhaṭari family during the reign of the Kadamba king Kakustha.

Records the grant of the village Muṭṭalavviyûr in Eḍettorenāḍu by the Punnāṭa king Skandavarman of the Tâmrakâśyapa lineage and son of Raśṭravarman. Important as giving the lineage of Punnāḍ kings, but believed to be spurious.

Records the grant of some land to the god Indrêśvara by Kêtamalla Nâyaka, a subordinate of Vikramāditya (VI).

Records a battle between Bochiga, *mane-vagati* of Goggi and Uttavagaḷḷa.

Records the death of another house-servant (*manevagati*) of Goggi in the attack on the village Sangavaḷḷi.

Records the marriage of Devaseṭṭi with Gaurabbe, daughter of Râjâdhirâja Chakravarti sarvajñapadada-gaṇḍan and the grant of certain honours to Dêvaseṭṭi : engraved by Satyavâkya yâchâri.

Fragmentary inscription : contains the eulogy of Ereyanga and Ballāḷa I.

Records the death of the queen Bammaladêvi and the suicide of Châki-gauḍa on her death in connection with some vow.

Fragmentary. States that Viraballāḷa was residing at Mahavaḷeyadarga and refers to the queen Bammaladêvi.

Refers to some battle at Marigavāḷa during the reign of Vira Nârasingadêva.

List of Inscriptions published in the Report,

Page in the Report	Inscription number in the Report	Date	Ruler
			HOYSALAS— <i>contd.</i>
84	19	Śaka 1152, Vikriti, Kārtika śu 9, Bṛihavāra (17th October 1230).	Narasimha II
120	47	Śaka 1,200, Bahudhānya sam, Chaitra śu 1, Ādivāra (24th April 1278).	Narasimha III
69	11	Śādhārana sam. Phālguna śu 14, Ā (4th March 1311, Thursday ?)	Ballāla III ..
			VIJAYANAGAR.
90	24	Śaka 1282 Vikāri sam., Pushya śu 2, Guruvāra (22nd December 1359, Sunday ?).	Bukkaṇṇa Voḍeyar I
94	25	Śaka 1290, Kilaka sam., Phālguna ba 10, Ā. (March 4, 1369).	Do
148	65	No date	Bukkarāya II
125	52	Śaka 1464, Phava sam., Māgha śu 14, Sōmavāra (January 30, 1542).	Achhutadēva
			BELUR CHIEFS.
61	4	Kali 4627, Sarvajit sam., Jyēṣṭha śu 10 (11th May 1527).	Kṛishṇappa Nāyaka
87	20	S' 1492 Pramodūta sam., Bhā. śu 3 (3rd September 1570).	Eṛe Kṛishṇappa Nāyaka ..
			KELADI CHIEFS.
149	66	Śaka 1602 Sidhārthi sam. Āśvīja śu 10 (4th October 1679 A.D.)	Chennammāji
96	26	Śaka 1630 Sarvajitu sam., Māgha śu 5 (January 16, 1703 A. D.)	Basappa Nāyaka ...
			NUGGEHALI CHIEF.
89	23	No date	Chikka Virarājaya

arranged according to Dynasties and Dates—*contd.*

Contents and Remarks

Viragal describing the exploits of a warrior named Mārāya in defending his village Hālūtore.

Describes the establishment of a fair (sante) by Manchana-dannāyaka and Chavunḍa-deva.

Viragal describing the exploits of a warrior Mallagaḍa at the time of Mussalman invasion (Turukāya-vāgidalu).

Records the grant of the village Chêramanahalli renamed Chandapura in memory of his brother Chandapa Voḍeyar by Teppada Nāgaṇṇa Voḍeyar to Mallinātha Voḍeyar of Bêlūr and Koyāḍe Voḍeyar. The king is said to have been residing at Hariharapaṭṭana in Hoysaṇanādu.

Records the gift of some lands at Bālehalli, etc., by mahâpradhâni Mâdarasa Voḍeyar subordinate of Kumâra Virupaṇṇa Voḍeyar, governor of Āraga for services of the god Virêsvaradevaru at Bālehalli.

Records the gift of some land in Pratāpaḍu in Peḍekanda Châvaḍi in the Gutti kingdom for services of the god Mallikârjuna.

Registers the gift of the village Ālūr for services of the god Nanjuṇḍesvara by Achyutarāyaru Apayya for merit to the king Achyutadêva-mahārāyaru at Hampe.

Records the gift of the village Bilugunda for the god Siddheśvara at Hāsana (Hassan) by Bukkaṇa Nāyaka for the merit of Krishṇapa Nāyaka.

Records the grant of a koḍagi to Viragoṇḍa of Mogasâvara by Sûrapanāyakaiya and the gaḍḍus of Tagarenâḍ.

Records the gift of some lands of the annual revenue of 253 varahas by the queen to her family guru Sivalingasvāmi of Keḷaḍi Kaśîpîṭha.

Records the grant of some lands to the matt of the Virāśaiva priest Hâladevaru of Kuruva by the king.

Records the gift of the village Tolalu as umbali to the Nuggehalli chief Chika Virārāja, son of Virārāja Vaḍer by Krishṇappa Nāyaka.

List of Inscriptions published in the Report,

Page in the Report	Inscription number in the Report	Date	Ruler
MYSORE KINGS.			
122	48	Śaka 1584, Śubhakrit sam., Chaitra śu 5 (14th March 1662).	Dēvarāja Voḍeyar
124	49	No date	Do
64	8	Do	Chāmarāja Voḍeyar (VII)
102	31	Do	Chāmarāja Voḍeyar (IX)
102	32	Do	Do
109	37	Śaka 1782 Siddhārthi sam., Āsvīja śu 10, Guruvāra (6th October 1859 A. D.)	Kṛishṇarāja Voḍeyar III
103	35	No date	Do
99	27	Chitrabhānu sam., Kārtika śu 12, Mangalavāra (26th November 1822 A. D.)	Do
139	38	Śaka 1750 Sarvadhāri sam., Jyēshṭha ba 10, Sthiravāra (7th June 1828).	Do
107	36	Śaka 1758 Durmukhi sam., Āsvīja śu 5 (15th October 1836 A. D.)	Do ...
139	54	Śaka 1776 Ānanda sam., Kārtika śu 10. Sōmavāra (30th October 1854 A. D.)	Do
PRIVATE GRANTS.			
68	10	Śaka 1319, Iśvara sam., Chaitra śu 10 Guru (8th March 1397).	....
112	39	Śaka 1457, Vijaya sam., Bhādra- pada ba., 7, 10th Sept. 1533) taking Ś 1455 Vijaya.	....
115	43	Śaka 1436 (1514 A. D.)	Bhaṇḍāri Basavappa Voḍeyar
118	44	Śaka 1436, Bhāva sam., Śrāvāṇa śu 1 (22nd July 1514 A. D.)	Do

arranged according to Dynasties and Dates—*concl'd.*

Contents and Remarks

Records the gift of the village Uppinahalli in Kaḷalesime by the queen Dêvâjamma to the Viraśaiva Matt newly built by her at Kaḷale.

Records the grant of some village by Kāmaṇa, mahâprabhu of Kârenâḍ to the sthânikas of the temples at Uppinahalli.

Contains the names of pilgrims to Râmanâthpur.

Records the gift of two lamp-stands to the Śāntinātha Basti at Mysore by the queen Dêvirammanni.

Records the gift of some vessels for the abhishêka of the god at the above basti by the queen Dêvirammanni.

Records the construction of the building called Manôranjana Mahalu by the queen Muddu Kṛishṇâjammanni.

The record consists of 24 anushtubh verses in Sanskrit invoking blessings on the king.

Records the gift of some land to Gurusântappa of the matt at Dyâvalâpura.

Records the construction of the temple of Mahalingeśvara and the tank of Lingâmbudhi and also the grant of some lands for the above temple by the queen Lingâjammanni.

Records the dedication of the temple of Prasanna Venkaṭêśa and other acts of charity made by Subrâyaḍâsa and his brother to God.

Records the construction of the temple of Basavêśvara at Mallanamûle by Gurikâra Mallayya of Ambâvilâsa, an officer in the king's palace.

Records the consecration of the god Virabhadra by Vaḍer.

Records the grant of the village Chikkahalli in Bûtigahalli by Rangaya of Marupura to Sântayadêvaru of Kâreganahalli as śrôtra-guttage.

Records the grant of Sinḍenahalli, etc., by Bhaṇḍari Basavappa Voḍeyar of Suttûr Matt to Agastyanâtha, *nambi* (priest) in the temple of Sangamêśvara at Nanjaluguḡ (Nanjangûḍ).

Records the gift of Boppanahalli, etc., by the above donor to Sirigeri Oḍeru at the temple of Sangamêśvara at Nanjangûḍ.

APPENDIX 'A'.

CONSERVATION OF MONUMENTS.

*In the year 1935-36.**(Based on the Annual Report of the Government Architect, Bangalore.)*

During the year, 38 monuments were inspected and suggestions for the proper preservation of those in need of repairs were forwarded to the authorities concerned.

Monuments Visited.

Inspection Reports from the Revenue Sub-Division Officers have become very rare in spite of the Government Order of the 14th September 1920; only about 30 reports have been received during the whole year. It is desirable that the several officers of the Public Works Department are also made to visit such of the ancient monuments as are within their jurisdiction and send up reports to the Superintending Engineers, the Government Architect and the Director of Archæology so that timely action may be taken in the matter of preservation without waiting indefinitely for the reports from the Revenue Department. Orders of Government are being sought for on this point.

Inspection Reports.

The renovation work of the temples at Bēlūr and Halebidu has made considerable progress and arrangements are being made to speed up the sanctioned programme of work. Government have, in their Order No. 1783-88—Muz. 238-35-4, dated 27th June 1936, sanctioned Rs. 19,000 for this work out of Chatram Savings Fund.

Renovation.

Proposals for the renovation of the following monuments were also received during the year and were scrutinised.

- (1) Narasimhasvāmi temple at Sugganahalli, Māgaḍi Taluk.
- (2) Rāmēśvara temple at Kūḍli, Shimoga Taluk.

No fresh monuments were declared " Protected " during the year.

It was reported during last year that the Gaṇḍa-Bhērūṇḍa image on the top of the pillar at Belgāvi was knocked down and broken to pieces and that the pillar itself was gradually getting out of plumb. An estimate for Rs. 2,055 for repairing the pillar and another for Rs. 445 for the preparation of a fresh image to be installed in place of the broken one was sanctioned in the Government Order of 22nd November 1935 and the Archæological Department has undertaken to get the new image made by a reputed sculptor of Mysore.

Gandabherunda Pillar.

The total amount of the estimates sanctioned for Ancient Monuments and other Muzrai Institutions during the year is Rs. 1,28,890-15-10. A statement of expenditure incurred during the year for the maintenance and repair of ancient monuments is appended.

Expenditure on Conservation.

**STATEMENT OF EXPENDITURE INCURRED DURING THE YEAR
1935-36 FOR THE MAINTENANCE AND REPAIR OF ANCIENT
MONUMENTS.**

BANGALORE DISTRICT.

			Rs.	a.	p.
Gavipur	...	Gaṅgādharaśvara temple	...	1,453	0 0
Ardesahalli	...	Inscriptions	...	10	0 0
Devanhalli	...	Tippu's Birth place	...	60	0 0
		Fort-wall	...	200	0 0
Kundāna	...	Palace site	...	39	0 0
Channapaṭṭa	...	Palace Building	...	507	0 0
Bangalore	...	Tippu Sultan's Palace	...	828	0 0
		Kempe Gowda's towers	...	51	0 0
		Fort Dungeon	...	43	0 0
		Cenotaph	...	60	0 0
		Basavēśvara temple	...	1,545	11 0
		Venkaṭaramaṇasvāmi temple in Fort	...	400	0 0
Śivagaṅga	...	Gaṅgādharaśvara and Honnādevi temples.	...	2,361	0 0
Māgaḍi	...	Sōmēśvara temple	...	385	0 0

KOLAR DISTRICT.

Kōlār	...	Bara Inam Makan	...	580	0 0
		Makbara	...	150	0 0
Nandi	...	Bhōga-Nandiśvara temple	...	737	0 0
		Yōga-Nandiśvara temple	...	821	0 0

TUMKUR DISTRICT.

Seṭṭikere	...	Yōgamādhava temple	...	965	0 0
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MYSORE DISTRICT.

Somanāthapūr	...	Kēśava temple	...	250	0 0
Seringapatam	...	Darya Daulat	...	75	0 0
		Other monuments	...	115	0 0

HASSAN DISTRICT.

Javagal	...	Lakshmi-Narasimhasvāmi temple	...	550	0 0
Undiganāl	...	Chauḍēśvara temple	...	1,100	0 0
Gaṇḍasi	...	Kēśava devaru	...	210	0 0
Arsikere	...	Īśvara temple	...	320	0 0
Mosale	...	Twin temples	...	880	0 0
Manjarābād	...	Fort	...	500	0 0
Halebid	...	Kēdārēśvara temple	...	100	0 0
		Hoysalēśvara temple	...	1,997	0 0
Bēlūr	...	Chennakēśava temple	...	6,450	0 0

KADUR DISTRICT.

			Rs.	a.	p.
Amṛitāpura	...	Amṛitēśvara temple ...	...	120	0 0
Marle	...	Siddhēśvara temple ..	...	100	0 0

SHIMOGA DISTRICT.

Belgāvi	...	Gaṇḍabhēruṇḍa pillar	...	2,500	0 0
Udri	...	Lakshmīnārāyaṇasvāmi temple	...	1,450	0 0
Kuḍli	...	Rāmēśvara temple ...	...	820	0 0
Ikkeri	...	Aghōrēśvara temple ...	...	516	0 0
Keladi	...	Rāmēśvara temple ...	...	3,200	0 0

CHITALDRUG DISTRICT.

Harihar	...	Hariharēśvara temple ...	...	604	0 0
Moḷakālmūru	...	Aśoka's inscriptions ...	...	60	0 0
Heggere	...	Basti ...	...	20	0 0

MONUMENTS, ETC., INSPECTED BY THE DIRECTOR OF
ARCHÆOLOGY AND HIS ASSISTANTS.

During the year 1935-36.

[* Asterisk denotes Protected Monuments.]

Mysore District—

Naragunji-bore near Ganagūr	...	Graves
Muddanhalli-maṇṭi		do
Seringapatam	...	*De Havilland's Arch
Yedatore	...	Arkēśvara temple
		Vighnēśvara temple
		Kaisāle-maṇṭapa
Krishṇarājanagar (New Yedatore)	...	Chandramaulīśvara and Nārāyaṇa temples
Sāligrāma	...	Yōgā-Narasimha temple
		*Rāmānujāchārya temple
		Jyōtirmayēśvara temple
		Ancient site
		Ancient course of the Kāvērī river
Chunchankatte	...	Rāma temple
Chikkahanasōge	...	*Ādinātha Basti

Hassan District—

Basavāpaṭṇa	...	Śāntīśvara temple
		Pranātārthiharēśvara temple
		Lakshmīkānta temple
		Shalbhāvarahitēśvara temple
		Sandalēśvara temple
Rāmanāthapura	...	Rāmēśvara temple
		Agastyēśvara temple
		Paṭṭābhiraṇa temple
		Gōgarbha and Gāyatri rocks.
Mallarājapaṭṇa	...	Lakshmaṇēśvara temple
Gorūr	...	Trikūṭēśvara temple
		Kailāsēśvara temple
		Vāsudēva temple
		Narasimha temple
Arkalgūḍ	...	Lakshminarasimha temple
		Amṛitēśvara temple
		Virabhadra temple
Śambhunāthapura	...	Svayambhunāthēśvara temple
Bēlūr	...	*Channakēśava temple
Āndale	...	Ancient site

Dodḍagaddavalli	... *Lakshmidēvi temple
Halebid	... *Hoysalēśvara temple
	*Basti buildings
	*Kēdārēśvara temple
Ṣeṭṭigere	... Dēvīramma temple
	Mahishāsuraṃardini temple
Karagaḍa	... Āñjanēya temple and inscriptions
Hāle-Bēlūr	... Vāsudēva temple
Malali	... Ancient temples
Manjarabad	... *Fort
Kadur District—	
Angaḍi	... Vāsantikā temple
	*Bastis
	*Kēśava, Pātālarudrēśvara and Mallēśvara temples.
Dēvavṛinda	... Rāmēśvara temple
Marle	... *Kēśava temple
	*Siddhēśvara temple
Khāṇḍya	... *Mārkaṇḍēśvara and Janārdana temples
Bālehonnūr	... Virabhadra temple at Bālehaḷḷi
Springēri	... *Vidyāśankara, Janārdana, Śārada and other temples.
Shimoga District—	
Āgumbe	.. Gōpālakṛishṇa temple
Mēḷige	... *Anantanāthabasti
	Venkaṭaramaṇa temple
	Chauki-Hoṇḍa
Humcha	... *Pāśvanātha basti
	*Padmāvatī basti
	*Pañchakūṭa basti
Nagar	... *Dēvagaṅgā ponds
	*Fort
	Nilakaṇṭhēśvara,
	Āñjanēya and Guḍḍe-Venkaṭaramaṇa temples.
	*Palace of Śivappa-nāyaka
Kaḍli	... *Rāmēśvara and Narasimha temples.

APPENDIX 'B'.

List of Photographs taken during the year 1935-36.

Serial No.	Size	Description	View	Village	District
1	6½" × 4½"	Vighnēśvara temple ...	Pillar ...	Yelatore ...	Mysore
2	Do ...	...	View of the temple and the Kāvērī river.	Do ...	do
3	Do ...	Jyōtirmayēśvara temple.	Doorway ...	Sāligrāma ...	do
4	12" × 10"	...	View of the Kāvērī river.	Chunchan-katte.	do
5	8½" × 6½"	Ādinātha basti ...	Doorway of the north cell	Chikkahana-sōge.	do
6	Do ...	Do ...	Interior view ...	Do ...	do
7	Do ...	Kēśava temple ...	Dvārapāla ...	Do ...	do
8	6½" × 4½"	...	Vīragal on the tank bund	Do ...	do
9	Do ...	...	Stone inscription on the tank bund.	Do ...	do
10-12	Do ...	...	Graves ...	Naraguñji-bōre near Gaṇaṅgūr.	do
13	Do ...	...	Do ...	Muddana-halli-maṇṭi	do
14	12" × 10"	Victoria Jubilee Hall	Back view ...	Mysore ...	do
15	8½" × 6½"	...	View of Krishnaraja Road	Do ...	do
16	6½" × 4½"	...	Do ...	Do ...	do
17	8½" × 6½"	Rāmēśvara temple ...	South-west view ...	Rāmanātha-pur.	Hassan
18-20	6½" × 4½"	Lakshmaṇēśvara temple.	Figures on the wall ..	Mallarāja-paṭṇa.	do
21	8½" × 6½"	Lakshmīkānta temple	Lakshmi-Nārāyaṇa ...	Basavāpaṭṇa	do
22	Do ...	Triakūṭēśvara temple...	North-east view ...	Gorūr ...	do
23	Do ...	Do ...	North-west view ...	Do ...	do
24	Do ...	Narasimha temple ...	Yōgānarasimha	Do ...	do
25	Do ...	Vāsudēva temple ...	Vāsudēva ...	Hāle-Bēlūr.	do
26	Do ...	Do ...	Inscription stone ...	Do ...	do
27	Do ...	Vishṇu temple ...	Front view ...	Malali ...	do
28	12" × 10"	Fort ...	Yard ...	Manjarābad.	do
29	10" × 8"	Do ...	Do ...	Do ...	do
30	Do ...	Fort gate ...	Ceiling ...	Do ...	do
31	Do ...	Do ...	Front view ...	Do ...	do
32	12" × 10"	Hoysalēśvara temple.	East middle wall ...	Hālebīd ...	do
33	6½" × 4½"	Durgā temple ...	Dēvramma figure ...	Seṭtigere ...	dc
34	8½" × 6½"	...	Distant view of the Bābā-buḍan hills.	Karagaḷa ...	do
35	6½" × 4½"	Āñjanēya temple ...	Stone inscription ...	Do ...	do
36	12" × 10"	Chandragupta basti ...	Sculptured screen ...	Śravaṇabelā-gola.	do
37	Do ...	Do ...	Do ...	Do ...	do
38	10" × 8"	Do ...	Doorway ...	Do ...	do
39	Do ...	Bhadrabāhu cave ...	North-west view ...	Do ...	do
40	12" × 10"	Vindhyagiri-hill ...	Gōmaṭēśvara figure ...	Do ...	do
41	10" × 8"	Do ...	Do ...	Do ...	do
42	6½" × 4½"	Do ...	Do ...	Do ...	do
43-44	10" × 8"	Do ...	Views of Kalyāṇi and Chandragiri.	Do ...	do

APPENDIX B—*contd.*

Serial No.	Size	Description	View	Village	District
45	6½" × 4½" ...	...	Stone inscription ...	Halmiti ...	Hassan
46	Do ...	Īśvara temple ...	Front view with the stone inscription.	Do ...	do
47	8½" × 6½" ...	Vāsantikā temple ...	Figure of the goddess ...	Angaḍi ...	Kadur
48	Do ...	Ādinātha basti ...	Ādinātha ...	Do ...	do
49-50	6½" × 4½" ...	Śāntinātha basti ...	Yaksha and Yakshī ...	Do ...	do
51	8½" × 6½" ...	Rāmēśvara temple ...	South-west view ...	Dēvavrinda ...	do
52	Do ...	Do ...	Navaraṅga doorway ...	Do ...	do
53	6½" × 4½" ...	Do ...	Pārvatī figure ...	Do ...	do
54	8½" × 6½" ...	Kēśava temple ...	Interior view ...	Marle ...	do
55	Do ...	Do ...	Kēśava figure ...	Do ...	do
56	Do ...	Do ...	Garuḍa on Pedestal ...	Do ...	do
57	6½" × 4½" ...	Do ...	North-east view ...	Do ...	do
58	Do ...	Do ...	South niche ...	Do ...	do
59	Do ...	Do ...	West niche ...	Do ...	do
60	Do ...	Do ...	South-east view ...	Do ...	do
61	Do ...	Siddhēśvara temple ...	South-west view ...	Do ...	do
62	Do ...	Mārkaṇḍēya temple ...	Elephant ...	Khāṇḍya ...	do
63-64	8½" × 6½" ...	...	View of the Bhadrā river.	Bālehonnūr.	do
65	6½" × 4½" ...	Virabhadra temple at the mutt.	South-west view ...	Bālehalli ...	do
66-67	8½" × 6½" ...	Vidyāśankara temple.	Distant views ...	Sringeri ...	do
68	Do ...	Do ...	North-east view ...	Do ...	do
69	Do ...	Do ...	North-west view ...	Do ...	do
70	Do ...	Do ...	South-west view ...	Do ...	do
71	Do ...	Do ...	South-east view ...	Do ...	do
72-81	6½" × 4½" ...	Do ...	Wall images ...	Do ...	do
82	8½" × 6½" ...	Śāradā temple ...	Interior view ...	Do ...	do
83-84	Do ...	Dēvagangā ponds ...	Views ...	Nagar ...	Shimoga
85	12" × 10" ...	...	Śivappa Nāyaka's Palace ruins.	Do ...	do
86-87	10" × 8" ...	...	Do ...	Do ...	do
88	8½" × 6½" ...	...	Do ...	Do ...	do
89	Do ...	Fort gate ...	View from South ...	Do ...	do
90	12" × 10" ...	Gōpālkrishṇa temple ...	Gōpālkrishṇa image ...	Āgumbe ...	do
91	8½" × 6½" ...	Narasimha temple ...	South-east view ...	Kūḷli ...	do
92	Do ...	Do ...	Narasimha image ...	Do ...	do
93	Do ...	Rāmēśvara temple ...	South view ...	Do ...	do
94	12" × 10" ...	Kallēśvara temple ...	Central ceiling ...	Aralaguppe ...	Tumkur
95	10" × 8" ...	Do ...	Do ...	Do ...	do
96	Do ...	Do ...	Umāmahēśvara image ...	Do ...	do
97	8½" × 6½" ...	Do ...	Do ...	Do ...	do
98	Do ...	Do ...	Viragal ...	Do ...	do
99	Do ...	Do ...	Kēśava image ...	Do ...	do
100	Do ...	Do ...	Perforated screen ...	Do ...	do
101-102	8½" × 6½" ...	Kēśava temple ...	Mythological friezes ...	Do ...	do
103-114	6½" × 4½" ...	Do ...	Wall images ...	Do ...	do
115	Do ...	Nandi hills ...	View of Glentilt ...	Nandi ...	Kolar
116	Do ...	Do ...	View of Cubbon's bungalow.	Do ...	do
117	Do ...	Do ...	Hill view ...	Do ...	do

APPENDIX 'B'—*concl'd.*

Serial No.	Size	Description
118-120	6½" × 4½" ...	Copper plate inscription of Dēvarāju and seal.
121-122	Do ...	Do , in the mutt at Bālehalli.
123-124	12" × 10" ...	Do of the Punnāḍ king Skandavarma.
125	6½" × 4½" ...	Do do — seal.
126	10" × 8" ...	Stone inscription of the Gaṅga king Nitimārga.
127	Do ...	Do of the reign of the Hoysala king Viraballāla II from Soṇḍūr. (Kumārasvāmi Beṭṭa.)
128	Do ...	Ancient coins from the extreme South of India.

APPENDIX 'C'.

List of Drawings prepared during the year 1935-36.

- | | | | | | |
|-----|--|-----|-----------------------|-----|--------------|
| 1. | Bastihalli, Halebid | ... | Bastis | ... | Ground plan. |
| 2. | Basraḷ | ... | Mallikārjuna temple | ... | Do |
| 3. | Kōlār | ... | Sōmēśvara temple | ... | Do |
| 4. | Kaivāra | ... | Amaranārāyaṇa temple | ... | Do |
| 5. | Āvaṇi | ... | Lakshmaṇēśvara temple | ... | Do |
| 6. | Sīti | ... | Bhairava temple | ... | Do |
| 7. | Chikka-Hanasōge | ... | Ādinātha Basti | ... | Do |
| 8. | Seringapatam | ... | ... | ... | Guide map. |
| 9. | Tree of Indian Paleography, in Kannada. | | | | |
| 10. | Symbols met with on the ancient coins from the extreme South of India. | | | | |

INDEX

A

	PAGE		PAGE
Abbūr, <i>village</i> ,	126	Aḷupas, <i>dynasty</i> ,	78, 81
Abūra-māgaṇi, <i>division</i> ,	126	Alur, <i>grant of</i>	184
Achemenian, <i>family of kings</i> ,	26	Aḷurādi Māchayya, <i>private person</i> ,	64
Achyuta, <i>god</i> ,	74	Āluva, <i>kings</i> ,	68
Achyutrāya, <i>Vijayanagar king</i> ,	126	Ālvārs, <i>Śrīvaiṣṇava saints, images of</i> ,	6
Achyutarāyaru, <i>do</i>	126	Akamma, <i>private person</i> ,	142
Ādavāni, <i>village</i> ,	66	Ambāvilāsa, <i>a department in the Mysore Palace</i> ,	139
Adādhirāma, <i>chief of Arakere</i> ,	57	Ammanavaru, <i>goddess, figure of</i> ,	142
Addēri, <i>village</i> ,	152	Amṛitamma, <i>queen of Dēvarāja Voḍeyar</i> ,	125
Ādeṇṇa, <i>private person</i> ,	65	Amṛitāpura, <i>village</i> ,	6
Ādinātha, <i>god, temple at Bastihalli</i> ,	9	Amṛitēśvara, <i>god, temple at Arkalgūḍ</i> ,	12
<i>temple at Chikkahanasōge</i>	8	Amsterdam, <i>city</i> ,	43
<i>shrine of</i> ,	8	Aṇaji, <i>inscription of</i> ,	75, 76, 80, 81
<i>image of</i> ,	8, 9, 17	Aṇalikoppa, <i>village</i> ,	152
Aditi, <i>goddess</i> ,	132	Ananta, <i>god</i>	74
Ādityas, <i>gods</i> ,	106	Anantaguru, <i>Jaina guru</i> ,	83
Ādivari, <i>a kind of dowry?</i>	141	Anantajiya, <i>priest</i> ,	83
Ādōni, <i>see Ādavāni</i> ,	66	Anantanātha, <i>god, Basti at Mēlige</i> ,	38
Adur, <i>village</i> ,	60	<i>image of</i> ,	38, 101
Agale, <i>do</i>	83	Anantanāthasvāmi, <i>god</i> ,	38
Agastya, <i>sage</i> ,	25	Ananta-tīrthankara, <i>god</i> ,	101
Agastyanātha, <i>priest</i> ,	117	Anantapur, <i>district</i> ,	79
Agastyēśvara, <i>god, temple of, 11, temple at Rāmanāthapura</i> ,	64, 66	Ananta-vrata, <i>a special form of worship of the Jaina tīrthankara named Ananta</i> ,	101
Aghōrēśvara, <i>god, temple at Ikkeri</i> ,	66	Āṇḍāl, <i>goddess, image of</i> ,	6
Aghōrēśvara Ningapa, <i>devotee</i> ,	66	Andhakāri, <i>god, do</i>	31
Agni, <i>god</i> ,	107	A new type of Purāṇa Coins, <i>work</i> ,	48
<i>figure of</i> ,	28	Angaḍi, <i>village, ancient site at, 1; village</i> ,	17, 19
Agra, <i>city</i> ,	26	Ānjanēya, <i>god, temple of, 43, image of</i> ,	18, 19
Āgumbe, <i>village</i> ,	37, 40	<i>shrine of, 11, 108</i>	
Aigūr, <i>do</i>	58	Ānjanēya-Hanumantēśvara, <i>god, temple of</i>	9
Aihole, <i>inscription of</i> ,	26	Ankakkāra, <i>private person</i> ,	4
Āirāvata, <i>celestial elephant</i> ,	74, 107	Ankakkāran, <i>do</i>	3
Aiyampōḷil, <i>place</i> ,	3	Ankakkārēśvara, <i>god, temple of</i> ,	3
Ālambāḍi, <i>village</i> ,	57	Ankanāthēśvara, <i>god</i> ,	6
Ālambgiri, <i>place</i> ,	3 n2	Ankolegāl, <i>village</i> ,	132
Ālanahalli, <i>village</i> ,	109	Ankor-vat, <i>place</i> ,	30
Āla, Ālapas, <i>family</i> ,	74		
Āḷu Kādamba, <i>subordinate of Kakustha</i> ,	74, 78, 79		
Āḷu, Ālupa, <i>dynasty</i> ,	78, 79		

	PAGE		PAGE
Annals of the Mysore Royal Family, <i>work</i> ,		Ardhanārīśvara, <i>god, image of</i> ,	31
54, 55n2, 56, 57n2		Arehalli, <i>village</i> ,	90
Anṇagavuda, <i>private person</i> ,	89	Arekoṭhāra, <i>same as Chāmarājanagar</i> ,	58
Annapūrnā, <i>goddess, image of</i> ,	31	Ārida-gōtra, <i>family</i> ,	132
Antembaragaṇḍa, <i>title</i> ,	54	Arikuṭhāra, <i>same as Arekuṭhāra</i> ,	66
Apaṇa, <i>private person</i> ,	146	Arjuna, <i>Mahabharata hero, figure of</i> ,	23, 27, 28
Apayyanavaru, <i>private person</i> ,	126	Arkalgūḍ, <i>town and taluk</i> , 1, 12, 13, 57, 64	
Apīta-kuchāmbā, <i>goddess, image of</i> ,	43	Arkēśvara, <i>god, temple at Yeḍatore</i> ,	3, 4
Appanaprabhugavunḍa, <i>private person</i> ,	122	Arsikere, <i>same as Arasikere</i> ,	70
Ārādhyā Rāma Kṛishṇaprabhu, <i>private person</i> ,	83	Ārūr, <i>village</i> ,	146
Āraga, <i>kingdom</i> ,	95	Asuras, <i>demons, group of</i> ,	23
Arakere; <i>village</i> ,	57, 145	Aśvamēdha, <i>episode in Mahabharata</i> ,	27
Araḷiyakere, <i>do</i>	83	Āvani, <i>place</i> ,	57
Araśidāvaṇi, <i>place</i> ,	57	Avaniyamina, <i>Chalukya chief</i> ,	114
Arasu, <i>family</i> ,	102	Avichārapura, <i>same as Sāligrama</i> ,	7
Aravumuthan, T. G., <i>author</i> ,	48, 48 n1	Avinīta, <i>Ganga king</i> ,	138, 139
Archæological Museum, <i>at Mysore</i> ,	75	Āyitagavuda, <i>private person</i> ,	89

B

Bābābudaṇ, <i>hills</i> ,	16	Bāraṇāsi, <i>same as Benares, city</i> ,	133
Bādāmi, <i>inscription of</i> ,	76, 77	Bardḍadēvaru, <i>Jaina guru</i> ,	143
Bagavāḍi, <i>village</i> ,	63	Basappa Nāyaka I, <i>Keladi chief</i> ,	97, 98
Baira-Nāyaka, <i>chief of Channapaṭṇa</i> ,	57	Basava, <i>bull god, figure of</i> ,	12, 25, 45
Balarāma, <i>god, image of</i> ,	30	Basavalingaṇa, <i>general</i> ,	56
Bālehalli, <i>village</i> ,	25, 94, 96	Basavanapura, <i>village, inscription of</i> ,	75, 125, 133, 135, 139
Bālehalli-maṭha, <i>mat at Bālehalli</i> ,	96	Basavanpur, <i>do</i>	126, 135, 136, 137, 137
Bālehoneṇūr, <i>village</i> ,	24, 25, 94	Basavāpaṭṇa, <i>village</i> ,	9, 64
Baleya-Paṭṭana, <i>place</i> ,	67, 68	Basavēśvara, <i>god, temple of</i> ,	139
Bali, <i>demon, group of</i> ,	22, 30	Baṭari Kākustha, <i>Kadamba king</i> ,	78
Ballāḷa, <i>Hoysala king</i> ,	67, 68	Bāvisetṭi, <i>private person</i> ,	14
Ballāḷa II, <i>do</i>	60, 89	Bayagauḍa, <i>donor</i> ,	113
Ballāḷa III, <i>do</i>	70	Bayalnāḍ, <i>country</i> ,	89
Ballāḷa IV, <i>do</i>	70	Bēdarahalli, <i>village</i> ,	126
Ballāḷa-Poysalēśa, <i>same as Ballāḷa I, Hoysala king</i> ,	68	Bednore, <i>same as Nagar</i> ,	41, 42, 45
Ballubhūpati, <i>same as Ballāḷa</i> ,	68	Bēgūr, <i>village, hobli of</i> ,	143
Balugaya, <i>private person</i> ,	83	Belgāmi, <i>place</i> ,	8
Banimaladēvi, <i>queen of Nārasiṃha I</i> ,	89	Bellāri District,	66
Bammaladēvi, <i>queen of Ballāḷa II</i> ,	60	Belūr, <i>town, taluk</i> , 1, 2, 8, 17, 18, 21, 24, 57, 61, 66, 67, 68, 69, 70, 71, 72, 74, 79, 80, 93	
Baṇmasandra, <i>place</i> ,	58	Beḷvala, <i>kingdom</i> ,	89
Bāṇa, <i>dynasty</i> ,	74, 79, 81	Benpur, <i>plates of</i> ,	75
Banada-gadde, <i>name of land</i> ,	152	Beṭṭada Chāmarāja, <i>Mysore king</i> ,	55
Banavāsi, <i>place</i> ,	24	Beṭṭada Chāmarasa, <i>do</i>	55
Bangalore, <i>district, taluk and city</i> ,	1, 2, 115		
Banganapalle, <i>state</i> ,	147, 148		

	PAGE		PAGE
Beṭṭada Vaḍeyar, <i>Rājavoḍeyar's son</i> ,	56	Bīredēva, <i>god, temple of, 24, image of</i> ,	24
Beṭṭada Voḍeyar, <i>do</i>	56	Bittuvaṭṭa, .	64
Beṭṭapa, <i>general</i> ,	56	Blakiston, <i>archæologist</i> ,	2
Beṭṭadapur, <i>village</i> ,	6	Bochchēśvara, <i>god, temple of</i> ,	83
Bhadrā, <i>river</i> ,	24, 25, 45	Bōchiga Dharmasetti, <i>private person</i> ,	114
Bhadra, <i>private person</i> ,	71	Bokkasada Siddabasavaiya, <i>private person</i> ,	97, 99
Bhagīratha, <i>Kadamba king</i> ,	80	Bōḷa, <i>private person</i> ,	142
Bhairava, <i>god, image of</i> , 3, 10, 22, 23, 24,		Bōḷa Chāmarāja, <i>Mysore king</i> ,	55
29, 32, 45, <i>shrine of</i> , 23, 59		Bōḷa Chāmarāja Voḍeyar, <i>do</i>	55
Bhairava Nāyaka, <i>chief of Kadaba</i> ,	58	Bombay, <i>presidency</i> ,	35, 149
Bhairavī, <i>goddess, image of</i> ,	22	Boppanahalli, <i>village</i> ,	119
Bhaṇḍāri Basavappa Oḍeyar, <i>head of Suttur</i>		Brahma, <i>god, image of</i> ,	7, 22, 28, 29,
<i>mat</i> , 117, 118		30, 31, 34, <i>god</i> ,	106
Bharuśakti, <i>Sēndraka king</i> ,	79	Brahman, <i>sect</i> ,	55, 83, 86, 95, 107, 117,
Bhaṭaha, <i>prince or general?</i>	80	120, 133, 136	
Bhaṭari, <i>family of</i> ,	78	Brāhinī, <i>goddess, image of</i> ,	17
Bhaṭarikula, <i>family</i> ,	74, 78	Brahmi, <i>characters of</i> ,	47
Bhūnēśvara, <i>god, 146, temple at Kadagattur</i> ,	146	Brahmin, <i>same as Brahman</i> ,	74
Bhōgēśvara, <i>god, temple at Kirugunda</i> ,	124	Bṛihad Bāṇas, <i>dynasty</i> ,	80
Bhringi, <i>god</i> ,	32, 34	Bṛihaspati, <i>god</i> ,	132
Bhū, <i>goddess, image</i> ,	21	Bṛihat-Kathā-kōśa, <i>work</i> ,	135
Bhujaga, <i>Punnāṭa king</i> ,	136, 137	Buddha, <i>form of</i> , 22, <i>image of</i> , 30, 31	
Bhujangādhirāja, <i>do</i>	139	Buddhist,	26, 135
Bhujanga Vaḍeru, <i>chief of Toranāḍ</i> ,	58	Budha, <i>god</i> ,	106
Bhūṭadagudi, <i>temple of</i> ,	19	Bukaṇanāyaka, <i>subordinate of Kṛishṇapa</i>	
Bidarada Nanjuṇḍadēvaru, <i>private person</i> ,	119	<i>Nayaka</i> ,	61
Bidarūr, <i>village, s. a. Nagar</i> ,	152	Bukka, <i>Vijayanagar king</i> ,	26, 35
Bidnūr, <i>do</i>	152	Bukka I, <i>do</i>	94, 95
Bikkōḍu, <i>village</i> ,	87, 88	Bukka II, <i>do</i>	94
Bilgunda, <i>do</i>	61	Bukkappa Voḍeyar, <i>do</i>	93
Bilikere Dēvirammanni, <i>queen of Rāja</i>		Bukkapa Nāyaka, <i>same as Bukaṇanāyaka</i> ,	61
<i>Voḍeyar</i> ,	57	Bukkarāya, <i>Vijayanagar prince</i> ,	149
Bilugunda, <i>see Bilgunda</i> ,	61	Bull, <i>mark on coin</i> ,	47, 51
Bimlipatam, <i>taluk</i> ,	49	Būtigahalli, <i>village</i> ,	113, 114
Binnamangala, <i>place</i> ,	4n3 24	Būttipura <i>do</i>	57

C

Caduceus, <i>symbol of</i> ,	47, 50, 51	Chākagauda, <i>warrior</i> ,	89
Catalogue of the coins in the Indian		Chākagāvuḍa, <i>same as Ohakagauda</i> ,	89
Museum, <i>work</i> ,	47 n1	Chakrāgotṭa, <i>place</i> ,	89
Catalogue of the Mysore Government		Chālukya, <i>dynasty</i> ,	15, 48, 68, 148
Oriental Library, <i>work</i> ,	55	Chālukyan, <i>style of</i> ,	26, 33, 34, 35, 40
Catholic Church,	44	<i>inscription of</i> ,	76
Chāḡigauḍa, <i>private person</i> ,	89	Chālukya Vikrama, <i>era</i> ,	148
Chaitya, <i>mark on coin</i> , 47, 48, 49, 50, 51		Chāmarāja, <i>Mysore king</i> ,	65, 102

	PAGE		PAGE
Chāmarājanagar, town, inscription of,	125	Chandapura, village,	98
Chāmarāja Voḍeyar, Raja Voḍeyar's son,		Chennakēśava, god, temple at Bīlar,	18,
Mysore king,	56, 57	66, 68, 70, 71, 72	
Chāmarāja Voḍeyar VII, Mysore king,		Chennaimināji, Queen of Keladi,	97, 99,
	65, 66	149, 151, 152	
Chāmarāja Voḍeyar IX, do	102	Chennamma Nāyaka, chief of Salya,	58
Chāmunḍā, goddess,	54	Chennarājiah, chief of Arekoṭhara,	58
Chāmunḍeśvarī, do	111	Chennarāyapaṭṇa, inscription of,	60
Chandagāla, village,	126	Chennigarāya, god, temple of,	9
Chandapa Voḍeyar, private person,	93	Chēramanahallī, village,	93
Chandāpura, village,	90	Chikavīrarājaya, chief of Nuggehallī,	89, 90
Chandīkēśvara, god, shrine of,	3	Chikka, chief,	56
Chandrāgiri, hill,	39	Chikkabettāda Rāja Voḍeyar, Raja Vode-	
Chandragutti, kingdom,	95	yar's son,	56
Chandramaṇḍala, group of images,	31	Chikka-Dēvarāja, Mysore king,	57
Chandramaulīśvara, god, temple at Krishṇa-		Chikka-Dēvarāja Voḍeyar, do	125
rājanagar,	5	Chikkahallī, hamlet of Bātigahallī,	112,
Chandranātha, god, shrine of,	8	113, 114	
Chandraśēkhara, god, image of,	31	Chikkahanasōge, village,	8
Chandraśēkhara Nāyaka, chief of Hosur,	58	Chikkaiyana-chhatra, village,	139,
Chandraśēkhara śāstrigaḷ, private person,		140, 142	
	149	Chikkappa Gauḍa, chief of Maddagiri,	57
Chandravallī, inscription of,	75, 79, 135	Chikkayyana-chhatra, village,	125
Changāḷva, dynasty,	8	Chikmagalur, town and taluk,	1, 19,
Channadyāvayya, chief of Heganadyāna-		20, 74, 79	
kōṭe,	58	Chīlahallī, village,	117, 119
Channapaṭṇa, town,	1, 57, 66	Chingahēbāruva, donor,	113
Channappāji Arasu, private person,	126, 133	Chintāmaṇi Narasimha, god,	46
Channarāyadurga, place,	57	Chitaldrug, district and town,	63, 98
Channarāyapaṭṇa, taluk,	90	Chitrāgupta, god, image of,	29
Channavīraṇṇoḍeyaru dēvaru, Vīraśaiva		Chokkappa Nāyaka, chief of Madura,	57
guru,	145	Chōla, dynasty, 4, 8, 67, 86, 115, 122, 141	
Chaudarasa, private person,	146	period of, 24, temple of, 26, type of, 5	
Chaududēvi, do	142	Chunchankatṭe, village,	5, 7, 39
Chauki-Hoṇḍa, pond,	40	Cobra, mark on coin,	47
Chāvunḍadēva, minister,	122	Crozier ? mark of,	48

D

Dadigavādi, village and province,	115	Daḷavāyi Linganna, general of Mysore,	66
Dadigavāḷi, do	115	Daḷavāys, generals,	56
Dakhan,	80	Dānava, demon,	74
Dakshabrahma, god, image of,	32	Daṇāyaka, line of,	55
Dakshiṇa, same as South India,	78	Danikāra Padmaīya, private person,	100
Dakshiṇāmūrti, god, image of,	29	Dāsarājiah, general,	56
Dakshiṇāpatha, see Dakshiṇa,	74, 79	Deccan,	45
Daḷavāyi Bannūru Linganna, general of		Delhi, sultan of,	70
Mysore,	66	Dēsamāṇikyasetṭi, private person,	122

	PAGE		PAGE
Dēsiḡa-Gaṇa, <i>sect</i> ,	8	Dharmarāja, <i>Mythological king</i> ,	132
Dēvagangā, <i>ponds</i> ,	40, 41	Dharwar, <i>district</i> ,	149
Dēvaliḡe-Elpattu, <i>division</i> ,	79	Dhavalāpura, <i>same as Kittūr</i> ,	132, 134
Dēvaliḡe-nāḡu, <i>do</i>	79, 81	Dikpālakas, <i>figure of</i> , 17; 21, 22, 23, 28, 45	
Dēvaliḡe-Vishaya, <i>do</i>	79, 81	Dikshit, K. N., <i>archæologist</i> ,	2
Dēvājammanṇi, <i>queen of Kaṇṭhīrava</i>		Dilīpa, <i>Purāṇic king</i> ,	107
Narasarāja,	123	Doḡayajiya, <i>engraver</i> ,	90.
Dēvarāja, <i>private person</i> ,	101	Doḡballāpur, <i>taluk</i> ,	136
Dēvarāja-nripati, <i>see Devarāja</i> ,	101, 102	Doḡḡabettāda Rāja Oḡeyar, <i>Rāja Voḡeyar's</i>	
Dēvarāja Oḡeyar, <i>king of Mysore</i> ,	123	son,	56
Dēvarāja Voḡeyaraiya, <i>do</i>	123	Doḡḡa Dēvarāja, <i>Mysore king</i> ,	57
Dēvarāja Voḡeyar, <i>do</i>	56, 125	Doḡḡagaddavalli, <i>village</i> ,	12
Dēvanahalli, <i>taluk</i> ,	136	Doṇṇe Śīna, <i>private person</i> ,	65
Dēvarahalli, <i>village</i> ,	122	Dōrasamudra, <i>same as Halebid</i> ,	68
Dēvarasanahalli, <i>do</i>	120	Dravidian, <i>style of</i> , 13, 17, 26, 33, 34,	
Dēvarāyanadurga, <i>place</i> ,	58	35, 36, 37, 42	
Dēvas, <i>group of</i> ,	23	Dubreil, <i>author</i> ,	138
Dēvasettī, <i>private person</i> ,	141	Dugga, <i>Chālukya chief</i> ,	114, 115
Dēvavṛinda, <i>village</i> ,	18, 43	Durgā, <i>goddess, image of</i> ,	19, 23, 29, 34
Dēvī, <i>goddess, image of</i> ,	12, 18	Durga, <i>same as Dugga, Chālukya chief</i> ,	114
Dēvīramma, <i>same as Durgā</i> ,	19	Durgādēvi, <i>goddess</i> ,	106
Dēvīrammanṇi, <i>queen of Chāmarāja</i> ,	102	Durvinīta, <i>Ganga king</i> ,	135, 138, 139
Dhanikāra Padmaiya, <i>private person</i> ,	102	Dvārāvātī, <i>city</i> .	85, 89, 121
Dharaṇīvarāha, <i>god, image of</i> ,	22, 31	Dvivēdi Kottamaśarma, <i>private person</i> ,	132
Dharma, <i>god</i> ,	29, 107, 152	Dyāvalāpura, <i>village</i> ,	100
Dharmarāja, <i>same as Yama</i> ,	107	Dyāvarāja Voḡeyar, <i>Ummattūr chief</i> ,	56

E

Ēchiganahalli, <i>village</i> ,	142, 143	Elephant, <i>mark on coin</i> ,	47, 49, 51, 52
Ēdodorenād, <i>division</i> ,	141, 142	Ēlla-Bhaṭari, <i>Bhaṭari prince</i> ,	74, 79, 81
Ēdetorenād, <i>do</i>	136	Eloy Joze Correa peripoto, <i>author</i> ,	2
Ēdettorenād, <i>do</i>	142	Ēltiyamma, <i>private person</i> ,	141
Ēdettorenāḡu, <i>do</i>	132, 134	Ēra Kṛishṇapa Nāyaka, <i>Bēlūr chief</i> ,	61
Ēdettore-nāḡu-vishaya, <i>division</i> ,	134	Ēra Kṛishṇappa Nāyaka,	87
Ēdevamurāri, <i>title</i>	97	Ēreyanga, <i>Hoysala king</i> ,	67, 67
Ēdevari, <i>warrior</i> ,	114	Ētīga Muḡūru, <i>village</i> ,	118
Edgar Thurston, <i>scholar</i> ,	49		

F

Fleet, <i>scholar</i> ,	134, 135, 136, 138	Fortress, <i>mark on coin</i> ,	47, 50
Flower, <i>mark on coin</i> ,	51		

G

Gaddemane, <i>inscription of</i> ,	75	Gajāsuraṁardana, <i>god, group of</i> , 22, 31, 45	
Gadhol, <i>place</i> ,	65	Gajēndramōksha, <i>do</i>	22
Gajalakshmi, <i>group of, on the lintel</i> , 3, 8,		Gammata Rangappa, <i>Nāyaka, chief of</i>	
33, 37, 45		Ratnagiri,	57

	PAGE		PAGE
Gaṇa, <i>Siva's attendant figure of</i> ,	28, 74	Girijāmbā, <i>goddess, image of</i> ,	43
Gaṇapati, <i>god, image of</i> ,	3, 10, 11, 12, 14, 23	Gōgarbha, <i>place</i> ,	11, 64
Gandharva, <i>god</i> ,	36	Goggi, <i>Chalukya, chief</i> ,	114, 115
Gaṇēśa, <i>god, image of</i> ,	10, 16, 22, 23, 29, 32, 45, <i>god</i> ,	Goṇibīd, <i>village</i> ,	18
Ganga, <i>dynasty</i> ,	19, 134, 135, 138, 141, 145, <i>god</i> ,	Gōpālādāsa, <i>private person</i> ,	108
Gangādhara Sanskrit College, <i>at Hubli</i> ,	149	Gōpālākṛishṇa, <i>god, on lintel—16, temple at Āgumbe</i> ,	37
Gangādharaśvara, <i>god, temple at Seringapatam</i> ,	3, 22	Gōpālākṛishṇa Sastry, <i>private person</i> ,	4
Gangagauḍa, <i>private person</i> ,	144	Goraur, <i>same as Gorur</i> ,	62
Gangarāja Vodeyar, <i>Ummattar chief</i> ,	56	Goravur, <i>do</i>	13
Gangavāḍi-sṭhala, <i>division</i> ,	89	Goravāḍi, <i>village</i> ,	119
Ganges, <i>river</i> ,	113, 117, 120, 143	Gorur, <i>do</i>	13, 15, 61, 63
Garuḍa, <i>god, figure of</i> ,	6, 16, 21, 24, <i>on pedestal</i> ,	Gōvardhanadhāri, <i>god, figure of</i> ,	16
25, 30, 31, 32, 34, 38, <i>group of</i> ,	29, <i>shrine of</i>	Gōvinda Dhaṇāyaka, <i>chief</i> ,	56
Gaurabbe, <i>private person</i> ,	141	Grāṇṭa, <i>village</i> ,	57
Gaurakka, <i>do</i>	141	Greek, <i>pattern of</i> ,	36
Gautama, <i>sage</i> ,	55	Gudde-Venkaṭaramaṇa, <i>god, temple of</i> ,	43
Gavimaṭha, <i>monastery</i> ,	145	Gūḍumaḍi, <i>place</i> ,	57
Gāyatri, <i>sacred mantra</i> ,	65	Gummarēḍḍi, <i>plates of</i> ,	135
Ghati Modalāri, <i>chief</i> ,	58	Gundlupet, <i>taluk</i>	1, 143
Giridurgamalla, <i>title</i> ,	59	Gupta, <i>dynasty</i> ,	78, 188
		Guru, <i>same as Brihaspati, god</i> ,	106
		Gurudēvan Sōmayya, <i>donee</i> ,	149
		Gurusāntappa, <i>Virasaiva priest</i> ,	100
		Guruvīra Lingadēvaiya, <i>Virasaiva priest</i> ,	102
		Gutti, <i>kingdom</i> ,	149

H

Hadiyagatṭa, <i>place</i> ,	88	Hanuma Nāyaka, <i>chief</i>	57
Hāgalavāḍi, <i>do</i>	58	Hare, <i>same as Hari, god</i> ,	87
Haḡare, <i>village</i> ,	82, 84	Haridrā, <i>river</i> ,	93
Hāladēvaru <i>Virasaiva guru</i> ,	97, 99	Harihara, <i>god</i> ,	93
Halagepagauḍa, <i>donor</i> ,	113	Harihara, <i>town</i> ,	93, 94
Halāyudha, <i>god, image of</i> ,	37	Harihara, <i>Vijayanagar king</i> ,	35
Haḡebīd, <i>village, temple at</i> ,	1, 2, 9, 17	Haribara I, <i>do</i>	95
Haḡe-Bēlūr, <i>village</i> ,	15	Haribara II, <i>do</i>	95, 149
Halmiḍi, <i>do</i>	1, 72, 74, 76, 78, 80	Hariharaḍēvapura, <i>see Harihara, town</i> ,	94
Halre, <i>do</i>	125	Hariharaṇṭaṭṭa, <i>do</i>	92, 93
Halsi, <i>inscription of</i> ,	75, 76, 79, 80	Harimāragauḍa, <i>private person</i> ,	86
Hāltore, <i>village</i> ,	84, 86	Haripaḷḷi Virupaṇṇa, <i>private person</i> ,	86
Hāluṭore, <i>see Hāltore</i> ,	86	Harishandra, <i>purāṇic king</i> ,	107
Hampe, <i>capital</i> ,	126	Harishēṇa, <i>author</i> ,	135
Hampeya, <i>general</i> ,	56	Hārīta, <i>lineage</i> ,	137
Hanasōge, <i>village</i> ,	8	Hārīta-gōtra, <i>family</i> ,	132
Hāḡigōḍu, <i>do</i>	152	Hārītiputras, <i>Royal family</i> ,	137
Hanuman, <i>god, image of</i> ,	5, 11, 12, 24, 29, 31, 42, 43, <i>shrine of</i> ,	Hārūva-Beluhūru, <i>see Haḡe-Bēlūr</i> ,	15
	36	Hasana, <i>see Hassan</i> ,	61

	PAGE		PAGE
Hasanāmbā, goddess, temple at Hassan,	61	Horagudige, village,	152
Hassan, district, taluk and town, 1, 13, 20,		Horanūr, do	86
30, 59, 61, 68, 70, 74, 81, 90, 134		Horanūrpattana, village,	86
Hayagrīva, god, group of,	31	Horse, mark on coin,	47, 49
Hebādi, village,	126	Hosaholalu, village,	58
Heganaḍyānakōṭe, same as Heggadadēvana-		Hosakōṭe, do	57
kōṭe,	58	Hosamahā. . . Nāthadēvaru, Virāṣaiva priest,	119
Heggadadēvankōṭe, town and taluk, 134,			
135		Hōsaḷa Śrī Nārasimhadēvar, Hoysaḷa	
Herur, village, matt at,	145	King,	121
Hill, mark on coin,	47, 48	Hosūr, village,	58
Himavat, mountain	132	Hoysaḷa, dynasty, 5, 6, 7, 8, 13, 19, 24, 26,	
Hiraṇyakaśipu, demon, figure of,	30	34, 37, 46, 59, 70, 86, 89, 121,	
Hiraṇyāksha, do	31	temple of, 10, 11, 15, 32.	
Hire-maṭha, monastery,	145	style of, 11, 12, 13, 14, type of, 20, 43,	
Hiri-Bettāda-Chāmarāja, Mysore king,	55	lineage, 59, 60, 70, period of, 9, 16, 13,	
Hiri-Bettāda-Chāmarāja Voḍeyar, Mysore		40, 45, materials of, 40, structure of, 6,	
King,	54	13, 25, sculpture of, 30, 37, 38	
Hiri-Chāmarasa-Voḍeyar, Mysore king,	54	Hoysaḷa Chalukya, style of	8
Hiriyānād, division,	122	Hoysaṇa, same as Hoysaḷa,	92
History of the Ālupas, work,	79	Hoysaṇa-nāḍu, province,	93
History of Kannāḍa language, work,	77	Hoysaḷa Yaḷanaparasa, ruler,	136
History of Mysore, work,	54, 55, 57,	Hubli, town,	149
n5 n1		Huḷmāḍalu, village,	149
Holalavādi, village,	119	Hullahalli, do	125
Holc-Narasipur, town,	5, 6	Humcha, do	40
Holeyaṇma, private person,	63	Humped bull, mark on coin,	49
Honnagavunḍa, do	122	Husain Khān, chief of Bammāsandra,	58
Honnavaḷli, village,	58	Hydr, ruler,	2, 36, 42

I

Ibhadreya, chief,	57	Indo-Aryan, features of,	35
Ikkēri, place,	24, 42 66, 152	Indra, god, image of, 29, 39, god, 107, 132	
Ikkēri Nāgapa, private person,	66	Indrēśvara, god,	148
Immaḍi Rāja Voḍeyar, Mysore king, 56, 57		Indrakīla, mountain,	28
Immaḍi Rāmarāja, chief of Yaḷandur,	57	Intitolalu, village,	88, 89, 90
India, country,	2	Īśāna, god,	107
Indian art,	37	Īśvara, do	4, 32, 82, 84

J

Jagadēva, king,	67, 68	Janārdana, god, image of, 3, 24, 25; temple of,	
Jagadēvarāya, Magadi chief,	58	24, 25, 146, shrine of, 6, temple at Śrin-	
Jahagirakhāna, chief of Honnavalli,	58	geri, 35.	
Jāhnavi, same as Ganges,	132	Janārdhana Kṛishṇa, god,	146
Jaina, sect, 8, 9, 17, 30, 38, 40, 77, 103,		Jangama, Virāṣaiva priest,	10
142, 143		Jayaji Ghotake, chief,	57
Jaina Tīrthankara, god,	101	Jayaswal, K. P., scholar,	2

	PAGE		PAGE
Jina, god,	2	Jyēshthā, <i>Durvintā's mother</i> ,	135
Jōlavāli, obligation for help done in procuring livelihood,	89	Jyōtirmayēśvara, god, temple at Śaligrāma,	6

K

Kadaba, village,	58	Kanathēśvara, god, shrine of,	23
Kadagattūr, village,	146	Kanakadāsa, religious devotee and Kannada poet,	66
Kadagattūr, see Kadagattur,	146	Kanakadāsaiya, do	66
Kadakadur, do	146	Kanchi, place,	54, 89
Kadamba, dynasty, 12, 15, 74, 78, 79, 80, 81, 132, 135, 136, 137, 138, inscription of, 76,		Kānle, village,	152
Kadambakula, work,	138	Kannambādi, place,	5, 58
Kadūr, district and town, 1, 81, 94, 134		Kanṭhīrava-Narasarāja Oḍeyar, Mysore king,	123
Kailāsa, mountain, sculptures of,	59	Kanṭhīrava-Narasarāja Voḍeyar, Mysore king,	57
Kākustha, Kadamba king, 74, 78, 80, 81, 138		Kanṭhīrāya, coin,	111
Kākustha-baṭāri, Paśupati's son,	81	Kāpālīka, god, image of,	32
Kākusthavarman, see Kākustha, 76, 78, 79, 80, 81		Kapilā, river, 116, 117, 118, 134, 142	
Kāla-Bhairava, god, figure of,	34	Kapila-rishi, sage, image of,	18
Kalabhōra, same as Kalabhra, 74, 79, 80		Kapinī, river,	134
Kalabhra, kingdom, 79, 80		Kappe-Chennigarāya, god, temple at Bēlar,	21
Kālaiya, private person,	112	Kappuni, same as Kapinī, 132, 134, 136	
Kaḷale, village, 56, 119, 123		Karāchūri Nanjarājayya, chief of Alam-bādi,	57
Kaḷale Arasu family,	56	Karagaḍa, village,	19
Kaḷale, family,	56	Kāragali, do	57
Kāḷale-sthaḷa, place, * 119		Kāranād, division,	120
Kāḷamma, goddess, temple of,	24	Kāreganahalli, village,	113, 114
Kāḷāmukha, sect,	95	Kārenād, same as Kāranād,	122, 124
Kalarā-baykāl, channel,	132	Kāreyagavuḍa, private person,	122
Kaḷasa, place, 24, 97, 98		Kāreyanād, see Kārenād,	124
Kaḷasa-sīme, Kaḷasa province,	98, 99	Karṇa, Mahabharata hero,	71
Kāḷasti-linga, god,	142	Karnāṭa, Kingdom,	106
Kālidāsa, poet,	76	Karnik Lakshmīnārasiah, Inamdar,	54
Kali-dēva, name of a linga,	20	Karnool, district,	147
Kalimādhava, god, shrine of,	3	Kāśipīṭha-maṭha, matt at Keḷadi,	151, 152
Kālingamardana, god, figure of,	16	Kāsyapa, sage, family of,	136
Kalki, 10th incarnation of Vishnu, image, 22, 30, 37		Kāsyapagōtra, do	101
Kallagavunḍa, private person,	84	Kaṭṭavāḍipura, village,	119
Kallēśvara, god, temple at Gorur,	14	Kaṭṭāya, village, hobli,	59, 61
Kallūr, village,	58	Kaṭṭemalālavādi, place,	57
Kalyāṇi, capital,	148	Kaṭṭerāvutaru, private person,	125
Kāmadahana, god, image of,	31	Kaumāri, goddess, image,	17
Kāmaṇa, warrior,	60	Kauṇḍinyā, river,	117
Kāmaṇa, donor,	124		

	PAGE		PAGE
Kāvēri, river,	7, 9, 55, 131, 134, 142	Konegōdu, do	98, 99
Keggere, village,	4	Konkan, kingdom,	95
Kēkayas, family of,	74, 79, 80, 81	Konṇindagāl, village,	132
Kelādi, dynasty,	24, 41, 57, 97, 98, 99,	Koppa, taluk,	1, 95
149, 151, style of, 40, 43, period of, 38,		Kōtekōlāhala, title,	87, 151
village, 151, 152		Kōthe, same as Bettadakōte,	142
Kelādi-Nāyakas, chiefs of Kelādi,	152	Kottāgāla-sthala, place,	117.
Kelādipura, village,	152	Kottamaśarma, donee,	132, 133
Kempammanni, private individual,	101	Kottugūdal, village,	132
Kempa Rāmaṇṇa, private person,	4	Kovalāla, same as Kolār,	89.
Kempegauḍa, chief of Māgaḍi,	57	Kōyade Voḍeyar, priest,	93
Kempiah, general,	56	Krishṇa, god, figure of,	18, 37, 54
Kenchaviraśvāmy, Virasaiva guru, 151, 152		Krishṇabhūpati, Mysore king,	111
Keregālur, plates of,	79	Kṛishṇapa Nāyaka, chief of Arkalgūd,	57
Keremathā, village,	152	Kṛishṇappa Nāyaka, do Aigur,	58
Keṛeya Bāchigavunḍa, private person,	122	Kṛishṇappa Nāyaka, chief of Belūr,	57; 61,
Kēśava, god, image of, 6, 9, 10, 14, 15, 17,			90
18, 20, 21, 22, temple of, 17, 20, 22		Kṛishṇarāja II, Mysore king,	58
Kēśavadēva, writer,	149	Kṛishṇarājanagar, new Yedatore town,	4, 5,
Kētagonḍa, private person,	143		39
Kētaḥalli, village,	125	Kṛishṇarāja Oḍeyar III, Mysore king,	99,
Kētainalla Nāyaka, subordinate of		100, 102, 107	
Chalukya, King Vikramāditya VI	148	Kṛishṇarāja Voḍeyar III, Mysore king,	109,
Kētipa, private person,	142	110, 139	
Kētu, planet,	106	Kṛishṇarāja Voḍeyar III, Mysore king,	7,
Khandya, village,	24, 25		54
Khantikāra, title,	92	Kṛishṇarāja Voḍeyar III, Mysore king,	54,
Khanti-kāra-rāyaragaṇḍa, title,	94		58
Khāsimkhān, chief of Tumakur,	58	Kṛishṇarāya, Vijayanagar king,	54, 56
Khilji, dynasty,	70	Kṛishṇaswamiengar, S.Dr. scholar,	92
Kirāta, same as Śiva, figure of,	23	Kṛishṇavarma Kadamba, Kadamba king,	81
Kīrtipura, same as Kittur,	134, 135	Kṛishṇavilāsa, apartment in the palace at	
Kīrtivarman, Chalukyan king,	77	Mysore,	111
Kiṛugunda, village,	124	Kṛishṇavilāsa Agrahāra, a street in Mysore,	108
Kitthipura, same as Kittur,	135, 136		95
Kittūr, village,	134, 135	Kriyāśakti, guru,	95
Kōḍaṇḍarāma, god, image of,	80	Krushṇappa Nāyakayya, chief of Belūr,	90
Koḍigēnahalli, village,	146	Kshētrapāla, god,	106
Kogaḍi, do	64	Kubēra, god, image of, 32, god,	107, 132
Koggadadyāvanakunṭe, place,	57	Kūḍli, village,	45
Kolar, district, taluk and town,	17, 57, 79	Kuḷḷayya, private person,	23
Kollappa, private person,	122	Kulōttunga Chōla I, Chōla king,	3
Kollūr, village,	65	Kumārasvāmi, god, image of,	14
Komaralingam, plates of,	134, 135, 136	Kumārasvāmi, hill,	16
	137, 138, 139	Kumāra Virupannōḍeyar, Vijayanagar king,	95
Komārayya Ars, brother of Narasarāja,	57		133
Konḍarasa, private person,	146	Kunāchāri, writer,	8
Kondevaḍi, village,	136	Kundakundānvaya, Jaina sect,	1, 144, 145
		Kunigal, taluk and town,	23

	PAGE		PAGE
Kūrma, <i>god, image of,</i>	31, 37	Kūshmāndinī, <i>goddess, image,</i>	40
Kurumbiḍi, <i>a tax,</i>	74	Kushmāndi-yakshiṇi, <i>goddess, image,</i>	100
Kuruva, <i>place,</i>	97, 99	Kuvara Lakshma, <i>Hoysala General,</i>	89

L

Lakapa, <i>devotee,</i>	71	Lakshmi-Nārāyaṇa, <i>god, group of,</i>	10, 20,
Lakhajiya, <i>private person,</i>	83		21, 34
Lakhayā, <i>do</i>	146	Lingadāsaiya, <i>private person,</i>	66
Lakki Jetga, <i>do</i>	65	Lingājamanni, <i>queen of Krishnarāja-</i>	
Lakshmaṇa, <i>Rāma's brother, image of,</i>	5, 7,	<i>vaḍeyar III,</i>	111, 112
	11, 12, 30	Lingāmbā, <i>goddess,</i>	111
Lakshmaṇēśvara, <i>god, temple at Mallarāja-</i>		Lingāmbudhi, <i>village,</i>	110
<i>paṭṇa,</i>	11	Lingāmbudhi, <i>tank,</i>	111, 112
Lakshmappa-Nāyaka, <i>chief of Narasipur,</i>		Lingaṇa, <i>general,</i>	56
	57, 58	Lingaṇṇodeyaru-dēvaru, <i>priest,</i>	145
Lakshmi, <i>goddess, image of,</i>	5, 6, 14, 18,	Lingarājiah, <i>general,</i>	56
	23, 30, 31, 32, 34, <i>goddess,</i>	Lingāyat, <i>sect,</i>	93
	106	Lingegaḍa, <i>general,</i>	56
Lakshmi, <i>Kadamba princess,</i>	78, 81	Lion, <i>mark on coin,</i>	47, 50, 51
Lakshmikānta, <i>god, temple of,</i>	9	Lōkajiya, <i>private person,</i>	83
Lakshmi-Narasimha, <i>god, temple at Arkal-</i>		Lōkavibhāga, <i>work,</i>	81
<i>gud, 12, 18, group of,</i>	29	Lord Bishop of Mysore,	44

M

Māchaguru, <i>private person,</i>	83	Madura, <i>city, chief of,</i>	57, 58
Māchaladēvi, <i>do</i>	71	Māgaḍi, <i>town, do</i>	57, 58
Machana, <i>do</i>	72	Magara, <i>kingdom,</i>	86, 122
Mācheya, <i>stone-worker,</i>	72	Magasiti, <i>private person,</i>	144
Machihalli, <i>village,</i>	143	Mahalingēśvara, <i>god, temple at Lingāmbudhi,</i>	
Mādarasa-oḍeyar, <i>minister,</i>	95		110, 111, 112
Mādayya, <i>private person,</i>	141	Mahamahattu, <i>the order of Vīraśaiva gurus,</i>	151
Maddagiri, <i>same as Madhugiri,</i>	57	Mahavaḷeyadurga, <i>place,</i>	60
Maddagonda, <i>private person,</i>	143	Mahēndra, <i>mountain,</i>	132
Maddūr, <i>town,</i>	57	Mahēśa, <i>god,</i>	106
Mādhava-mantri, <i>minister,</i>	95	Mahēśvara, <i>god,</i>	34
Madhugiri, <i>town and taluk,</i>	1, 145	Māhēśvari, <i>goddess, image of,</i>	17, 19
Mādhva Brahman, <i>sect,</i>	109	Mahishāpura, <i>same as Mysore,</i>	102
Maḍiga Bampuda Chākeyanāyaka, <i>warrior,</i>	70	Mahishāsramardini, <i>goddess, image of,</i>	
			3, 10, 14, 19, 22, 34, 36, 45
Mādigavunḍa, <i>private person,</i>	122	Mahisur, <i>same as Mysore,</i>	100, 111
Mādihaḷli, <i>village, hobli of,</i>	82, 84	Mahisūru Saṁsthānada Doregaḷa Pāram-	
Madras, <i>city, 50, presidency,</i>	147	<i>pare Kaiphiyattu, work,</i>	54
Madras Government Museum, <i>at Madras,</i>	48, 49	Mahratta, <i>people,</i>	65
Madras School of Arts,	35	Mailōja, <i>private person,</i>	72

	PAGE		PAGE
Maisur, <i>see Mysore</i> ,	125	Māraṇṇa Dhaṇāyaka, <i>chief</i> ,	56
Maisūra Chāmarāja, <i>Mysore king</i> ,	65	Mārasinga, <i>Ganga king</i> ,	19, 134
Maisūru Doregaḷa Vamsābhyudaya, <i>work</i> ,	55, n6	Māraya Pēraya, <i>warrior</i> ,	86
Mālavī, <i>village</i> ,	152	Marigavāla, <i>see Malligavaḷu</i> ,	59
Malagāḍa, <i>warrior</i> ,	70	Marināga, <i>private person</i> ,	103
Maḷali, <i>village</i> ,	16	Marināgaiya, <i>do</i>	100
Male, <i>country</i> ,	85, 121	Mārisetti, <i>do</i>	122
Malepa, <i>chiefs</i>	59, 85, 121	Mariyappa, <i>do</i>	97, 99
Maleyāla-paṇḍita, <i>private person</i> ,	83	Mārkaṇḍēśvara, <i>god, image of</i> ,	24
Maliyappa Nāyaka, <i>chief</i> ,	58	temple at Khaṇḍhya,	25
Mallagāḍa, <i>warrior</i> ,	70	group of images,	31
Mallaiya, <i>private person</i> ,	139	Mārkaṇḍēya, <i>god</i> ,	31
Mallanamūle, <i>hamlet</i> ,	139, 140	Marupura, <i>village</i> ,	113
Mallanāyaka, <i>chief of Ummattur</i> ,	57	Masikalla-gāvūṇḍa, <i>private person</i> ,	115
Mallaṇṇa, <i>private person</i> ,	83	Matsya, <i>incarnation of Vishṇu</i>	31, 37
Mallarājapaṭṇa, <i>village</i> ,	11	Maṭṭiga, <i>warrior</i> ,	115
Mallarājaya, <i>chief of Naranēli</i> ,	58	Matyālasetti, <i>private person</i> ,	122
Mallarājiah, <i>general</i> ,	56	Mauna Māṇikyasetti, <i>do</i>	122
Mallayagāḍa, <i>donor</i> ,	113	Mauryan, <i>dynasty</i> ,	48
Mallēdēvaru, <i>god, temple of</i> ,	143	Mauryas, <i>do, coins of</i> ,	47
Malli-Chenavōja, <i>private person</i> ,	149	Māvattūr, <i>village</i> ,	144
Malligavālu, <i>village</i> ,	59, 60	Māyāmriga, <i>the disguise assumed by the</i>	
Mallikārjuna, <i>god</i> ,	124, 149	demon Mārīcha according to <i>Ramāyaṇa</i> ,	11
Mallināthadēvaru, <i>god</i> ,	93	Maysunāḍu, <i>same as Mysur nāḍ, country</i> ,	141, 142
Mallinātha Oḍeru, <i>chief</i> ,	119	Maysūr-nāḍ country,	141, 142
Malnāḍ, <i>country</i> ,	1, 24, 38, 43	Mayūraśarman, <i>Kadamba king</i> ,	79, 80, 135
Māmbaḷli, <i>village, plates of</i> ,	134, 135, 136, 137, 138	Māghachandradēva, <i>Jaina guru</i> ,	143
Mammualasetti, <i>private person</i> ,	122	Mēlige, <i>village, ancient site at</i> , 1, <i>village</i> ,	38, 40
Maṇali, <i>village</i> ,	122	Mēlukōṭe, <i>sacred place</i> ,	54
Mānastambha, (<i>pillars</i>),	39, 40	Memoirs of Hyder Ally, <i>work</i> ,	2
Manchahallī, <i>village</i> ,	143	Meyoḷa Bairava, <i>engraver</i> ,	69
Manchāṇa-daṇāyaka, <i>chief</i> ,	122	Midagēśi, <i>place</i> ,	57
Manchāṇa-dannāyaka, <i>do</i>	122	Mika, <i>Punnāṭa king</i> ,	131, 136, 139
Manevagati, <i>a house servant</i> ,	114	Mīnākshi, <i>goddess</i> ,	3, 10
Mangaḷa, <i>planet</i> ,	106	Mirza Ismail, Sir, <i>Dewan of Mysore</i> ,	7
Mangalāmbikā-ammanavaru, <i>goddess</i> ,	65	Mogasāvara, <i>village</i> ,	86
Mangalēśa, <i>Chalukya king</i> ,	77	Mohamedan, <i>religion</i> ,	52
Mangalore, <i>city</i> ,	16, 17	Mokhari Lakhayya, <i>father of Bammala-</i>	
Māṇikadēvaru, <i>goddess</i> ,	143	dēvi,	60
Manjarābād, <i>town, ancient site at</i> , 1, 15, 16		Moraas, <i>scholar</i> ,	138
Manjirābād, <i>same as Manjarābād</i> ,	16	Mosale, <i>village</i> ,	20, 30
Manmatha, <i>god, image</i> , 24, <i>god</i> , 68,	148	Moslem, <i>influence of</i> , 39, <i>design of</i> , 43, <i>type</i>	43
Manōranjana Mahal, <i>building</i> ,	109, 110	of,	43
Manu, <i>sage</i> ,	67	Mṛigēśa, <i>Kadamba king</i> ,	74, 79, 80, 81
Marale, <i>village</i> ,	19	Mṛigēśavarma Kadamba, <i>king</i> ,	80
Maralēśvara, <i>god, temple at Talkad</i> ,	8		
Māranāyaka, <i>general</i> ,	66		

	PAGE		PAGE
Mṛityu, <i>god, image of,</i>	29	Murāridēva, <i>private person,</i>	149
Mṛityudēva <i>do</i>	29	Mussalman, <i>religion,</i>	70
Mūdagere, <i>taluk,</i>	98	Muṭṭalavviyūr, <i>village,</i>	132, 134, 136
Mudaliyāṇḍān, <i>disciple of Rāmanuja,</i>	6	Muṭṭivāḷu, <i>a tax or sword,</i>	141, 142
Mūdanākōṭe sime,	119	Mysore, <i>city, taluk and district,</i>	1, 2, 3,
Muddukṛiṣṇājammanṇi, <i>Queen of Kṛiṣṇa- rāja Vadeyar III,</i>	110	16, 35, 54, 57, 58, 65, 99, 100, 102, 103, 107, 109, 110, n4, 125, 134, 135, 142,	
Mudegaḍa, <i>private person,</i>	71	<i>inscription of,</i>	114
Mūdgere, <i>taluk,</i>	1, 18, 95	Mysore, <i>dynasty,</i>	2, 7, 54, 57, 100, 102, 139
Mūdigere maṭha, <i>monastery,</i>	96	Mysore and the Coorg from the <i>inscription, work,</i>	55, n3
Mūgūr, <i>village,</i>	57, 122	Mysore Annals, <i>work,</i>	54
Mūla-Saṃgha, <i>Jaina sect,</i>	8		
Mūlivalḷi, <i>village,</i>	74, 79, 80		
Mūḷur, <i>do</i>	119		

N

Nābhāga, <i>Purāṇic king,</i>	132	Nanjanāthadēvara-maṭha,	119
Nāḍuḷi, <i>village,</i>	95	Nanjangūd, <i>town and taluk,</i>	1, 115, 116, 117, 118, 119, 120, 122, 123, 126, 133, 142, 143
Nāga, <i>stones of,</i>	19	Nanjappa, <i>private person,</i>	65
Nāga, <i>private person,</i>	103	Nanjarājaiya, <i>private person,</i>	100
Nāga, <i>Kadamba prince,</i>	74, 80	Nanjarāja Vodeyar, <i>prince,</i>	56
Nāgabandha, <i>designs,</i>	7	Nanjarājaiya, <i>general,</i>	56
Nāgadatta, <i>Punnāta king,</i>	136, 137, 139	Nanjarājiah, <i>Chief of Sōsale and Talkād,</i>	58
Nāgaiya, <i>private person,</i>	102	Nanjināthaiya, <i>Chief of Kalale,</i>	123
Nāganāyakana-maṇṭapa at Bēlūr,	18	Nanjuṇḍa, <i>god,</i>	126
Nāgaṇṇa, <i>private person,</i>	83	Nanjuṇḍanāthapura, <i>same as Dēvarasana- halli,</i>	120
Nāgaṇṇa Vodeyar, <i>Governor,</i>	93	Nanjuṇḍārādhyā, <i>private person,</i>	99
Nāgappaseṭṭi, <i>private person,</i>	90	Nanjuṇḍarasu, <i>Chief of Piripaṭṇa,</i>	58
Nagar, <i>town and taluk,</i>	1, 41, 43, 57, 66, 95, <i>ancient site at,</i>	Nanjuṇḍēśvara, <i>god,</i>	117, 126
Nagare, <i>merchant,</i>	122	Naranēli, <i>village,</i>	58
Nāgari script, <i>inscription of,</i>	12	Nārasa, <i>same as Narasimha, god,</i>	63
Nāgēndra, <i>Kadamba prince,</i>	79, 80, 81	Narasarāja, <i>Mysore king,</i>	56, 57
Nāginis, <i>a class of gods,</i>	27	Narasarāja Vodeyar, <i>Raja Vodeyar's son,</i>	56
Nairrita, <i>god,</i>	107	Narasarāja Vodeyar, <i>Raja Vodeyar's son,</i>	56, 57
Najalugūd, <i>same as Nanjangud,</i>	117	Narasavaḍeru, <i>Chief of Dēvarāyanadurga,</i>	58
Nāḷa, <i>Purāṇic king,</i>	107	Narasimha, <i>god, 37, 63, group of, 30, temple of, 6, 14, temple at Kadli, 45, 46, temple at Gorār,</i>	15
Nallappa, <i>private person,</i>	54	Narasimha, <i>Hoysala king,</i>	9, 23, 59
Nanakkasa Pallava, <i>Pallava king,</i>	76, 81	Narasimha I, <i>do</i>	13, 89
Nandachakravarti, <i>ancient ruler of Bangan- palle,</i>	148		
Nandavaram, <i>town,</i>	147		
Nandi, <i>bull god,</i>	32		
Nandi, <i>hills,</i>	43		
Nandikēśvara, <i>god,</i>	34		
Nandināthayya, <i>general,</i>	56, 57		
Nandivāhana, <i>god, figure of,</i>	18		

	PAGE		PAGE
Narasimha II, <i>Hoysala king</i> ,	59, 86	Nāyarukilavar, <i>god</i> ,	3
Narasimha III, <i>do</i>	9, 121, 122	Nēminātha, <i>god, image of</i> ,	8, 17
Narasimha I Ballāla, <i>same as Narasimha I</i> ,	20	Nērilgāl, <i>village</i> ,	132
Narasimhasachar. R scholar,	9, 26, 77, 78,	New Yedatore, <i>town</i> ,	5, 39
	134, 135, 137, 138	Nidugal, <i>fort</i> ,	9
Narasimhapattana, <i>see Devarahalli</i> ,	122	Nilāchaladurga, <i>place</i> ,	89
Narasimhārājapura, <i>taluk</i> ,	94, 96	Nilakanthēśvara, <i>god, temple of</i> ,	43
Narasimhaśvāmi, <i>temple</i> ,	144	Nimbāji ghōtake, <i>chief</i> ,	58
Narasingadēva, <i>Hoysala king</i> ,	89	Nimbeya Māvanta, <i>private person</i> ,	83
Narasingajīya, <i>private person</i> ,	83	Ningappa, <i>do</i>	65, 66
Narasingana, <i>do</i>	63	Nirupagāmunḍa, <i>donor</i> ,	124
Narasipur, <i>place</i> ,	57, 58	Nisidige, <i>monument for the dead set up by the Jainas</i> ,	143
Nārāyaṇa, <i>god, image of</i> , 5, 21, <i>temple at</i>		Nitimārga, <i>Ganga king</i> ,	141
<i>Krishnarājanagara</i> ,	5	Nizam, <i>ruler of Hyderabad State</i> ,	80
Nārāyanagiri, <i>same as Melkote</i> ,	54	North Indian, <i>style of</i> ,	33
Naridāvila, <i>country</i> ,	74	North Kanara, <i>district</i> ,	79
Naridāvilēnādu, <i>do</i>	79	North-Arcot, <i>do</i>	142
Natarāja, <i>god</i> ,	31	Nripatunga, <i>poet</i> ,	77
Nāyak, <i>period of</i> ,	43	Nuggehalli, <i>village</i> ,	90

O

Ōsana, <i>village</i> ,	63	Oxyrhynchus papyrus, <i>work</i> ,	76
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P

Padinādu, <i>division</i> ,	136	Pārvati, <i>goddess, image of</i> , 14, 22, 28, 31, 36,	
Padmāvatī, <i>goddess, image</i> , 40, <i>basti at</i>		43, <i>goddess</i> ,	98
<i>Humcha</i> ,	40	Pāsupatāstra, <i>weapon</i> ,	28
Padumaṇṇa, <i>private person</i> ,	83	Paśupati, <i>Alupa king</i> ,	74, 78, 79, 80,
Pāla Konegōdu, <i>village</i> ,	99		81
Pālār, <i>river</i> ,	79	Paśupati-Bhaṭāri, <i>do</i>	81
Pallava, <i>dynasty</i> ,	74, 79, 80, 81	Paṭṇa, <i>village</i> ,	58
Pāllegār, <i>period of</i> ,	10, 11, 12, 13,	Patri Dhaṇāyaka, <i>chief</i> ,	56
	14, 24	Paṭṭābhirāma, <i>god, relieve figure of</i> ,	88
Palmaḍi, <i>village</i> ,	74, 80	Paṭṭada Lingaṇṇodeyaru dēvaru, <i>Vīraśaiva</i>	
Palmiḍi, <i>do</i>	74, 79	<i>priest</i> ,	145
Paṇabēśvara, <i>god</i> ,	6, 7	Paṭṭada Siddha Vīraṇṇodeyarudēvaru,	
Panasōge, <i>village</i> ,	8	<i>Vīraśaiva priest</i> ,	145
Panchakūṭa Basti, <i>at Humcha</i> ,	40	Paṭṭaṇasvāmi, <i>mayor</i> ,	122
Panchāyatana, <i>group of gods</i> ,	16	Paṭṭaṇasvāmi Māchiseṭṭi, <i>private person</i> ,	122
Pāṇṇāḍ, <i>same as Punnāḍ</i> ,	135		
Paradavattige, <i>a badge of honour</i> ,	141,	Pattōndi, <i>tax</i> ,	81
	142	Pedekōṇḍa . . . chāvadi,	149
Paraśurāma, <i>god, image of</i> ,	30, 37	Pellet, <i>mark on coin</i> ,	49
Pārśvanātha basti, <i>at Humcha</i> , 40,		Perūr, <i>village</i> ,	57
<i>at Halebid</i> ,	36		

	PAGE		PAGE
Phālalōchana Nāyaka, <i>chief of Māgar</i> ,	57	Prasanna-pushkarani, <i>pond</i> ,	109
Phirangisvāmigaḷu, <i>of Hire-maṭha</i> ,	145	Prasanna Venkaṭaramaṇasvāmi, <i>god</i> ,	107,
Pillaiyār, <i>same as Gaṇēśa, god</i> ,	124		109
Piripaṭṭa, <i>village</i> ,	58	Prasanna Venkaṭēśa, <i>god, image of</i> ,	108
Ponnāṇḍān, <i>private person</i> ,	3	Prātapāḍu, <i>village</i> ,	149
Ponnaṭṭya Mūkayya, <i>do</i>	64	Pratāpanāyaka, <i>chief of Kallur</i> ,	58
Portugese,	2	Prithvīpati, <i>Punnāṭa king</i> ,	135, 137,
Pottana, <i>the great</i> ,	81		139
Pounata, <i>same as Punnāḍ</i> ,	135	Ptolemy, <i>historian</i> ,	135
Prabhāvatī, <i>Kadamba princess</i> ,	132, 136,	Pulumāḍalu, <i>village</i> ,	141
	137, 139	Pumrāshṭra, <i>same as Punnāṭa</i> ,	134, 135
Prabhudēvaru, <i>chief of Tagaḍur</i> ,	58	Punnāḍ, <i>kingdom</i> ,	1, 126, 134, 135,
Prabhu Hebāruvā, <i>chief of Kannambaḍi</i> ,	58		136, 137, 138, 139
	58	Punnāṭa, <i>do</i>	135, 136
Prahlāda, <i>demon king, image</i> ,	21, 30, 46	Pura, <i>village</i> ,	119
Prajāpati, <i>god, image of</i> ,	29, 30	Purada Siddharāmadēvaragavi, <i>cave</i> ,	145
Prajāvatī, <i>see Prabhāvatī</i> ,	137	Purāna, <i>coins of</i> ,	2, 27, 47, 49, 50
Pranātārthiharēśvara, <i>god, temple of</i> ,	9	Pura-ada?	144
Pranavēśvara, <i>god</i> ,	81	Pustaka-gachchha, <i>division among Jainas</i> ,	8
Prasanna-prāṇadēvaru, <i>god</i> ,	109	Putṭaiya, <i>private person</i> ,	101

R

Raghu, <i>Kadamba king</i> ,	80	Rāmānujāchārya, <i>temple at Saligrāma</i> ,	6
Rāhu, <i>planet</i> ,	106		<i>image of</i> , 6, 7
Rājādhirāja, <i>Chōla king</i> ,	141	Rāmarājayya, <i>chief</i> ,	56
Rājādhirāja Chakravartī, <i>do</i>	141	Rāmarasa, <i>private person</i> ,	146
Rājādhirāja Chōla, <i>do</i>	141	Rāmēśvara, <i>god, temple at Devavṛinda</i> ,	18
Rājāditya, <i>do</i>	19		<i>temple at Kaḍli</i> ,
Rājāditya, <i>Punnāṭa king</i> ,	131, 136, 139		<i>temple at Rāmanāthapur</i> ,
Rājaguru Rudrasaktidēvaru, <i>priest</i> ,	83		10, 11, 15
Rājaputāṇa, <i>country</i> ,	35	Rāmēśvaralinga, <i>god</i> ,	45
Rājārāja, <i>Chōla king</i> ,	115	Raṇapajīya, <i>private person</i> ,	83
Rāja Vaḍeyar, <i>Mysore king</i> ,	56	Rangadāsaiya, <i>devotee</i> ,	66
Rāja Voḍeyar, <i>do</i>	55, 56	Ranganamōja, <i>engraver</i> ,	149
Rāja Voḍeyar II, <i>do</i>	57	Ranganātha, <i>god, temple at Seringapatam</i> ,	55
Rājendra Chōla Jina, <i>temple</i> ,	8		
Rāma, <i>god, image of</i> , 5, 11, 12, 29, <i>temple at</i>		Rangarāja Dhanāyaka, <i>chief</i> ,	56
<i>Chunchankatte</i> , 7, <i>god</i> , 8, 65, 85, 107		Rangasamudra, <i>village</i> ,	55
Rāmadēvaru, <i>god</i> ,	109, 142	Rangayavaru, <i>private person</i> ,	118
Rāmajīya, <i>private person</i> ,	148	Rao's Circars' Trading Company of Madras,	47
Rāmakṛishṇadēvaru, <i>do</i>	83		
Rāmakṛishna Rao, B; <i>author</i> ,	54	Rāshṭravarmaṇ, <i>Punnāṭa king</i> ,	131, 132,
Rāmanātha, <i>god</i> ,	65		134, 135, 136, 137, 139
Rāmanātha, <i>Hoysala king</i> ,	9	Rati, <i>goddess</i> ,	22
Rāmanāthapur, <i>village</i> ,	10, 11, 15, 19,	Ratnagiri, <i>district</i> ,	57
	64, 66	Ravidatta, <i>Punnāṭa king</i> ,	134, 135, 136,
Rāmānuja, <i>reformer</i> ,	6		137, 139

	PAGE		PAGE
Rāyana Daṇḍanātha, <i>Hoysala general</i> ,	20	Roman Catholic Church,	43
Rāyarāyātmapuri, <i>place</i> ,	89	Rudra, <i>god</i> ,	67, 106
Rice, <i>B. L., scholar</i> ,	77, 135, 136, 138	Rudrapaṭṇa, <i>village</i> ,	9
River, <i>mark on coin</i> ,	47, 49		

S

Sadāśiva, <i>god, image</i> ,	10, 33	Śāntara, <i>dynasty</i> ,	65
Sadāśivamūrti, <i>do</i>	3	Sante Māvattur, <i>village</i> ,	144
Sadāśiva Pyāpāji Paikagā, <i>private person</i> ,	65	Śānti Jinendra, <i>god</i> ,	103
Sadāśivarāya Nāyaka, <i>chief</i> ,	97, 151	Śāntayadēvaru, <i>Viraśaiva priest</i> ,	113
Sadāśivasāgara, <i>village</i> ,	152	Śāntinātha, <i>god, image of</i> ,	8, 9
Sagapu, <i>legend on coin</i> ,	47, 51	god,	102
Sagara, <i>Puranic king</i> ,	107	Śāntiśa, <i>god</i> ,	102
Sāgar, <i>taluk</i> ,	152	Śāntiśvara, <i>temple of</i> ,	9, 100, 101, 102
Sahyajā, <i>same as Kāvēri</i> ,	131	Śāntivarma, <i>Kaḍamba king</i> ,	80
Śaiva, <i>image of</i> , 14, 33, 34, <i>religion</i> ,	120	Saptamātrikā, <i>group of</i> ,	17, 19, 23
Śaivism, <i>religion</i> ,	49	Śārada, <i>deity</i> ,	35
Sakara, <i>Puranic king</i> ,	133	temple at Śringeri,	35
Sakīēspur, <i>town and taluk</i> ,	1, 15, 16	Saragūr, <i>village</i> ,	58
Śakta, <i>religion</i> ,	33	Sarasvati, <i>goddess, image of</i> , 22, 23, 28, 29,	
Śakti, <i>goddess, image of</i> ,	19, 21	30, 31, 34, <i>goddess</i> ,	132
Śaktidvārapālikā, <i>do</i>	31	Śārnga, <i>the bow of Viṣṇu</i> ,	74
Sāla, <i>group of</i> ,	10, 14, 27, 45	Sarvāhṇa-yaksba, <i>god</i> ,	100
Sāla Nāyaka, <i>Chief of Hāgalavāḍi</i> ,	58	Sarvamangalā, <i>goddess</i> ,	106
Sālbanga, <i>place</i> ,	74, 79	Sātagere, <i>village</i> ,	152
Saletore, <i>Dr., scholar</i> ,	136, 138	Sātalige-nāḍ, <i>division</i> ,	95
Sāligrāma, <i>village</i> ,	5, 7, 15	Śatarudrīyapura, <i>same as Gorur</i> ,	13
Śālivāhana, <i>era</i> , 97, 108, 110, 111, 113,		Satyamangala, <i>place</i> ,	58
123, 151		Satyāśraya, <i>family</i> ,	148
Saltore, <i>see Saletore</i> ,	79	Satyavākya, <i>Gaṅga king</i> ,	141
Sālya, <i>place</i> ,	58	Satyaya, <i>Chalukya chief</i> ,	115
Salvanga, <i>village</i> ,	81	Satyavākya yāchari, <i>engraver</i> ,	141
Sambhu, <i>god</i> ,	69, 97, 117, 118, 151	Savalanga, <i>village</i> ,	79
Sambhunāthapura, <i>village</i> ,	13	Scroll ? <i>mark on coin</i> ,	49
Samse, <i>do</i>	98, 99	Seḍeyal Nāka ? <i>private person</i> ,	115
Sandalēśvara, <i>god, temple of</i> ,	10	Sēndraka, <i>province</i> ,	74, 79, 81
Sandhyā mantapa, <i>at Kanikatte</i> ,	109	Seringapatam, <i>town and taluk</i> ,	2, 3n 2, 36,
Sangajīya, <i>private person</i> ,	83	55, 57, 63, 126	
Sangamēśvara, <i>god</i> ,	117, 118	Seṭtigere, <i>village</i> ,	17, 18, 19
Sangamēśvaradēvaru, <i>god</i> ,	117	Seṭṭikārapura, <i>village</i> ,	141
Sangamēśvarpēt, <i>village</i> ,	24	Shadbhāvarahitēśvara, <i>god, temple at Basa-</i>	
Sangavāli, <i>do</i>	115	raṭṇa, 64, <i>temple of</i> , 9, 10	
Sani, <i>planet</i> ,	29, 106	Shanmukha, <i>god, image of</i> , 17, 22, 31, 32,	
Sanivārasiddhi, <i>title</i> ,	59, 122	god, 98	
Sankanna Nāyaka, <i>Keladi chief</i> ,	151	Shimoga, <i>district, taluk and town</i> , 1, 45, 79,	
Sankasētti, <i>private person</i> ,	122	81, 152	
Sankarāchārya, <i>image of</i> ,	32	Siddappanāyaka, <i>Keladi chief</i> ,	97, 151
		Siddharāmadēvaru, <i>Viraśaiva priest</i> ,	119

	PAGE		PAGE
Siddalingana Nāgappa, <i>private person</i> ,	66	Śrī Bochochēsanātha, <i>god</i> ,	88
Siddēgauda, <i>do</i>	89	Śrī-Chakra, <i>a diagram</i> ,	28
Siddhēśvara, <i>god</i> , 61, <i>temple of</i> , 20, <i>temple at</i> <i>Marale</i> , 22, <i>temple at Inṭitolālu</i> ,	88	Śrī Chāmarāja, <i>Mysore king</i> ,	106
Simhayarman II, <i>Pallava king</i> ,	11	Śrī Chāmunḍā, <i>goddess</i> ,	106
Simḍēnahalli, <i>village</i> ,	117	Śrīkanṭha, <i>god, image</i> ,	31
Śinappadāsa, <i>private person</i> ,	108	Śrīkanṭha Vaḍeyar, <i>chief of Saragūr</i> ,	58
Śingavarma, <i>king</i> ,	136	Śrīkanṭhēśvara, <i>god, temple at Nanjangud</i> ,	126
Śirasaiya, <i>private person</i> ,	101	Śrī Kṛishṇa, <i>god, image of</i> , 30, <i>god</i> ,	109
Śirigiri Oḍeyar, <i>Viṛaśaiva priest</i> ,	117	Śrī Kṛishṇa, <i>Mysore king</i> , 106, <i>signature of</i> ,	100
Śirigiri Vaḍeyar <i>do</i>	118	Śrī Kṛishṇarāja Vaḍeyar, <i>do</i>	111
Śirigiri Vaḍeyar, <i>do</i>	119	Śringārahāra, <i>title of</i> ,	55
Śirivalal, <i>village</i> ,	89	Śringēri, <i>village</i> ,	24, 25, 26, 35, 36
Śītā, <i>goddess, image of</i> ,	5, 7, 11, 30	Śringēri Matt, <i>matt at</i> ,	35
Śiva, <i>god, image of</i> , 28, 29, 30, 31, 32, 33 <i>temple of</i> , 12, 16, 19 <i>god</i> , 7, 9, 18, 74, 81, 93, 97, 98, 99, 151, 152		Śrīpāda-tīrtha, <i>pond</i> ,	6
Śivāchāra, <i>Viṛaśaiva religion</i> ,	97, 151	Śrī Rāma, <i>god, image of</i> , 5, 7, 8, 22, 29, 30, 37	
Śiva-linga, <i>a conical stone representing Śiva</i> ,	98	Śrī Rāma, <i>signature</i> ,	112
Śivalingaśvāmi, <i>Viṛaśaiva priest</i> ,	151, 152	Śrīrangapaṭṭana, <i>see Seringapatam</i> ,	123
Śivamāra, <i>Ganga king</i> ,	135	Śrīrangapura, <i>do</i>	55
Śivanna, <i>private person</i> ,	88	Śrīrangarāja, <i>Vijayanagar king</i> ,	56
Sivappa, <i>same as Śivappandya</i> ,	42	Śrīrangarāja, <i>do</i>	58
Śivappa Naik, <i>Chief of Bednor</i> ,	42	Śrī Sankarāchārya, <i>figure of</i> ,	27, 28
Śivappanāyaka, <i>do</i>	41, 42, 43, 44, 57, 97, 151	Śrī Sadāsiva, <i>signature</i> ,	98, 152
Śivasamudram, <i>place</i> ,	56	Śrī Vaishṇava-tripunḍra, <i>caste mark</i> ,	19
Skandavarman, <i>Punnāṭa king</i> ,	126, 132, 135, 136, 137, 138, 139	Śrī Vāsudēvaru, <i>do</i>	63
Smith, <i>scholar</i> ,	47	Śrī Vīra Sankanna Oḍeyar, <i>chief</i> ,	120
Śōlakulāntakan....pura, <i>place</i> ,	124	Sthānika Dēvara Gummanṇa, <i>signature of</i> ,	83
Sōmaguru, <i>private person</i> ,	83	Subrahmaṇyēśvara, <i>god, temple at Rāmāna- thapura</i> ,	19
Sōmanāthapur, <i>village</i> ,	2	Subrāyadāsa, <i>private person</i> ,	107, 108, 109
Sōmanṇa Dhanāyaka, <i>chief</i> ,	56	Sudarśana, <i>a weapon of the god Viṣṇu</i> ,	76
Sōmaśekhara Nāyaka, <i>chief of Keladi</i> ,	97, 151, 152	Sudarśana chakra, <i>do</i>	75
Sōmaśekhara Nāyaka I, <i>do</i>	152	Śukra, <i>god</i> ,	106
Sōmāskanda-mūrti, <i>god, image</i> ,	31	Sun, <i>mark on coin</i> ,	47, 48, 49, 50, 51
Sōmēśvara, <i>Hoysala king</i> ,	11	Sūrapa Nayakaiya, <i>subordinate of Kṛish- ṇappa Nāyaka</i> ,	87
Sōmēśvara Mādēśvara, <i>god, temple of</i> ,	140	Sūrya, <i>god, image of</i> , 3, 10, 19, 22, 23, <i>god</i> ,	106
Sōsale, <i>village</i> ,	58	Sutrāma Dhanāyaka, <i>chief</i> ,	56
South India, <i>country</i> ,	26, 78	Suttār, <i>village</i> ,	117
Sōyiga, <i>warrior</i> ,	84	Suttār Matt, <i>matt at</i> ,	118
Śrāvaka, <i>Jaina priest</i> ,	108	Svarga, <i>heaven</i> ,	152
Śravanabelagōḷa, <i>sacred place</i> ,	2, 39	Svastika, <i>mark on coin</i> ,	49
Śravanabelgūla <i>do</i> , <i>monks of</i> ,	77	Svayambhunāthēśvara, <i>god, temple at Sam- bhunathapura</i> ,	18
Śrī, <i>goddess</i> ,	21, 74	Śyāma Dhanāyaka, <i>chief of Hosaholalu</i> ,	58

T

	PAGE		PAGE
Tagadūr, <i>village</i> ,	58, 122	Tirumaladēva, <i>god</i> ,	55
Tagare, <i>village plates of</i> ,	76	Tirumala Dhaṇāyaka, <i>chief</i> ,	56
Tagare-nāḍ, <i>division</i> ,	87, 93	Tirumalanātha, <i>god, temple at Alamḍ-</i>	
Taj, <i>at Agra</i> ,	26	<i>giri</i> ,	3 n2
Tālagunda, <i>village, inscription of</i> ,	75, 78,	Tirumalarājayya, <i>chief of Paṭṇa</i> ,	58
	79, 80, 81, 138	Tiyāgapperumāl, <i>private person</i> ,	124
Tālavalli, <i>village</i> ,	152	T.-Narsipur, <i>town and taluk</i> ,	122, 134, 142
Tāḷavanapura, <i>same as Talkaḍ</i>	89	Toḷalu, <i>village</i> ,	90
Talākāḍ, <i>do</i>	58	Tolmorāḍi, <i>place</i> ,	133
Talkāḍ, <i>village</i> ,	3, 24	Toṇṇur, <i>village</i> ,	5
Tammaṇa, <i>private person</i> ,	71	Toṇṇur-Nambi, <i>disciple of Ramanuja-</i>	
Tāmrakāsyapa, <i>lineage</i> ,	181, 135,	<i>chārya</i> ,	6
	186, 139	Toranāḍ, <i>district</i> ,	58
Tāṇḍavēśvara, <i>god, image</i> ,	5, 7, 10, 14,	Tōṭadastala, <i>place</i> ,	152
	22, 23	Tribhuvanamalla Vikramāditya, <i>Chalukya</i>	
Tāṇḍya, <i>village</i> ,	139, 140, 141, 142	<i>king</i> ,	67
Tanjore, <i>place</i> ,	85	Tribhuvanamalla Vikramādityadēva, <i>do</i> ,	
Taurine, <i>symbol of</i> ,	47, 48, 49		148
Tāyana, <i>private person</i> ,	66	Trikūṭalinga, <i>god</i> ,	13
Tenkale Śrī Vaiṣṇava, <i>sect</i> ,	6	Trikūṭēśvara, <i>god, temple at Gorār</i> ,	13, 14,
Teppada Nāgaṇṇa Voḍeyar, <i>subordinate</i>			15
<i>of Bukka I, Vijayanagar king</i> ,	92,	Tripurāntēśvara, <i>god, temple at Belgami</i> ,	8
	93, 94	Tripurāri, <i>god, image of</i> ,	31
Tereyūr, <i>village</i> ,	89	Trivikrama, <i>god, do</i>	22
Timappa Dhaṇāyaka, <i>chief</i> ,	56	Troy, <i>mark on coin</i> ,	47, 48, 49,
Timmājammanṇi, <i>queen of Rāja Voḍeyar</i> ,			50, 51, 52
<i>Mysore king</i> ,	56, 57	Tuḍḍigāl, <i>village</i> ,	132, 133
Timmaṇṇa Dhaṇāyaka, <i>chief</i> ,	55, 63	Tuḍḍēśa, <i>country</i> ,	89
Timmapa, <i>general</i> ,	56	Tuḷuva, <i>dynasty</i> ,	5
Timmapa Nāyaka, <i>do</i>	57	Tumakur, <i>see Tumkur</i> ,	58
Timmarāja Voḍeyar, <i>Mysore king</i> ,	54, 55	Tumkur, <i>district, town and taluk</i> ,	1, 2,
Timmarāja Voḍeyar, <i>Rāja Voḍeyar's</i>			54, 144
<i>son</i> ,	56	Tungā, <i>river</i> ,	26, 45
Tipu, <i>ruler of Mysore</i> ,	17	Tungabhadrā, <i>do</i>	93
Tippu, <i>do</i> ,	16	Turaināḍu, <i>division</i> ,	3
Tippūr, <i>village</i> ,	54	Turuka, <i>same as Muslim</i> ,	70
Tirthaghaṭṭa, <i>place</i> ,	116, 117	Turukāyavagidalu ?	70
Tirthahalli, <i>town and taluk</i> ,	1, 38, 95	Turuvekere-kallu, <i>a kind of stone</i> ,	35, 43
Tirumala Ayyangār, <i>minister</i> ,	57	Tusker elephant, <i>mark on coin</i> ,	52, 53

U

Uchāchala, <i>sacred place</i> ,	65	Ugra-Nārasimha, <i>god, image of</i> ,	16, 21, 22
Uchchangi, <i>fort</i> ,	19, 89	Umā-Mahēśvara, <i>god, do</i>	10, 14, 22,
Uḍḍagaṇḍa, <i>donor</i> ,	118		23, 29, 34
Udaya, <i>mountain</i> ,	192		

	PAGE		PAGE
Ummattūr, <i>village</i> ,	56, 57	Uttavagalla, <i>Chalukya chief</i> ,	114
Uppahalli, <i>do inscription of</i> ,	75	Uyyakkonda Sōlapattanam, <i>same as</i>	
Uppinahalli, <i>village</i> ,	120; 122, 123, 124	Yeḍatore,	3

V

Vaḍuganambi, <i>disciple of Rāmanuja-chārya</i> ,	6	Vidyātirthasvāmi, <i>do</i>	26
Vaidyēśvara, <i>god, temple at Talkaḍ</i> ,	3	Vighnēśvara, <i>god, temple at Yeḍatore</i> ,	4
Vaishṇāva, <i>figure of</i> ,	9, 16, 17, 31, 33, 37	Vija-Arasa, <i>general</i> ,	71, 79, 81
Vallūr, <i>place</i> ,	67, 68, 89	Vijā-rasa, <i>do</i>	78
Vāmana, <i>god, image of</i> ,	22, 30, 37, 63	Vijaya Bukkarāya, <i>Vijayanagar king</i> ,	149
Vāṇi, <i>same as Śārādā, goddess</i> ,	106	Vijayāditya-Heggaḍe, <i>Hoysala general</i> ,	13
Vāṇi-Vilas, <i>Extension in Mysore City</i> ,	57, n4	Vijayādityapura, <i>same as Gorur</i> ,	13
Varāha, <i>god</i> ,	37	Vijayanagar, <i>dynasty, period of</i> ,	3, 5, 6, 7, 10, 14, 18, 19, 22, 24, 25, 38, 46
Varahāṭaka, <i>country</i> ,	114	<i>type of</i> , 3, <i>dynasty of</i> ,	56, 93, 95, 126, 149, <i>empire of</i> , 55
Vārāhi, <i>goddess, image of</i> ,	17	Vijayanārāyaṇa, <i>god</i> ,	21
Vāraṇāsi, <i>same as Benares</i> ,	69	Vijayarāju, <i>chief of Kāragali</i> ,	57
Varuṇa, <i>god</i> ,	107	Vikramāditya, <i>Chalukya king</i> ,	148
Varuṇa, <i>village</i> ,	112, 114	Vikramarāya, <i>chief</i> ,	56
Vāsana, <i>do</i> ,	63	Vikramarāya, <i>general</i> ,	57
Vāsantikā, <i>goddess</i> ,	17	Vindhyā, <i>mountain</i> ,	79
Vastāre, <i>village, inscription of</i> ,	76	Vīra, <i>same as Vīrabhadra, god</i> ,	148
Vāstōshpati, <i>god</i> ,	106	Vīraballāla II, <i>Hoysala king</i>	24, 60
Vāsudēva, <i>god, temple at Gorūr</i> ,	14	Vīraballāladēvarasa, <i>do</i>	70
<i>image of</i> ,	14, 15, 16	Vīrabhadra, <i>god, temple at Balehalli</i>	25,
<i>god</i> ,	62, 63	<i>temple at Arkalgūd</i> ,	12,
Vasu, <i>god</i> ,	106	<i>temple at Halmiḍi</i> ,	72, 74
Vāṇu, <i>god</i> ,	107	<i>image of</i> ,	6, 13, 18, 22, 23, 24, 25, 31, 32, 45,
Vēḷevāḷi, <i>vow</i> ,	89	<i>god</i> ,	69, 94, 95
Venkatādri Nāyaka, <i>chief of Satyaman-gala</i> ,	58	Vīra Bukkaṇṇa Voḍeyar, <i>Vijayanagar king</i> ,	92, 93
Venkatappa, <i>private person</i> ,	120	Vīra Bukkaṇṇa Voḍeyar I, <i>do</i>	93
Venkatappa Nāyaka, <i>chief of Hole-Narsipur</i> ,	6	Vīradāsanna, <i>private person</i> ,	66
Venkatappa Nāyaka, <i>chief of Belur</i> ,	24	Vīragonda, <i>do</i>	87
Venkataramaṇa, <i>god, temple at Mēlige</i> ,	38, 40	Vīrājamanni, <i>queen of Raja Voḍeyar</i> ,	56
Venkatēśa, <i>god, image of</i> ,	24, 32, 40, 46	Vīralingadēvaiya, <i>Vīraśaiva priest</i> ,	120
Venkatēśvara, <i>god, temple of</i> ,	57	Vīra-Narasimhadēvaru, <i>Hoysala king</i> ,	86
Vēṇugōpāla, <i>god, image of</i> ,	10, 11, 15, 16, 30, 87	Vīra-Narasīngadēva, <i>do</i>	59
Vidyāganapati, <i>god, image of</i> ,	4, 22, 23, 34	Vīrapagauda, <i>private person</i> ,	113
Vidyāśankara, <i>god, temple at Śringeri</i> ,	25	Vīrappa Nāyaka, <i>chief of Maddur</i> ,	58
<i>temple of</i> ,	34, 35, 36	Vīrarāja Vaḍer, <i>chief of Nuggehalli</i> ,	90
Vidyāśankara-linga, <i>god</i> ,	34	Vīrarāja Vḍeyar, <i>do</i>	90
Vidyāśankarasvāmi, <i>Śringeri guru</i> ,	25	Vīra Rājendra Nannichangāḷva, <i>king</i> ,	8

	PAGE		PAGE
Vīraśaiva, <i>sect</i> ,	93, 98, 125, 140, 145	Vishṇuvardhana, <i>Hoysala king</i> ,	20, 68, 89
Virasankanna Odeyar, <i>chief of Kārenād</i> ,	120	Viśuddha Vaidikādvaita siddhānta, <i>Vīra-śaiva religion</i> ,	97, 157
Vīrēśvara, <i>same as Virabhadra, god</i> ,	95	Viśvēdēvas, <i>gods</i> ,	106
Virupann Odeyar, <i>son of Bukka I</i> ,	95	Viṭanna, <i>chief of Maddur</i> ,	57
Vishakanṭha, <i>god, image of</i> ,	31	Vītarājayya, <i>chief of Grāma</i> ,	57
Vishṇu, <i>god, image of</i> ,	7, 20, 21, 22, 23, 28, 31, 34, temple of 9, 26, god, 66 71, 75, 81, 87, 93, 106, 137	Vizagapatam, <i>district</i> ,	42
Vishṇu, <i>same as Vishṇuvardhana, Hoysala king</i> ,	89	Voḍaijā Rēvā Narasya, <i>private person</i> ,	65
Vishṇudāsa, <i>Punnāta king</i> ,	136, 137, 139	Vontikoppal, <i>village, extension of</i> ,	57 n4
		Vosana, <i>same as Hassan?</i>	63
		Vyāghrapāda, <i>sage, sculpture of</i> ,	11
		Vyāsa, <i>sage, image of</i> ,	29, 32

W

Walsh, <i>author</i> ,	48	Wilks, <i>author</i> ,	54, 55, 57
Western-Chālukya, <i>dynasty</i> ,	148		

Y

Yādava, <i>race</i> ,	54, 85, 89, 106, 121	Yankōji, <i>chief</i> ,	58
Yādavagiri, <i>same as Melukōṭe</i> ,	54	Yātudhāna, <i>demons</i> ,	107
Yaḍava-Murāri, <i>title</i> ,	151	Yedatore, <i>taluk</i> ,	1, 3, 4 n4
Yadurāja, <i>Mysore king</i> ,	54		inscription of, 122
Yagachi, <i>river</i> ,	63, 74	Yedavanahalli, <i>village</i> ,	56
Yagantēśvara, <i>god, temple of</i> ,	147	Yelachanka, <i>do</i> ,	57
Yakabāla Rao, <i>chief</i> ,	58	Yelandur, <i>do</i> ,	57
Yaksha, <i>god, figure of</i> ,	4, 8, 17, 23, 27, 29	Yōgamādhava, <i>god, temple at Gorur</i> ,	61
Yakshas, <i>gods, figures of</i> ,	7, 21	Yōgānarasimha, <i>god, temple at Saligrāma</i> ,	5
Yakshi, <i>goddess, image of</i> ,	8, 17, 29, 40		temple at Gorur, 63
Yama, <i>god</i> ,	31, 152		image of, 6, 15, 25
Yamaḷārjuna, <i>figure of</i> ,	18	Yudhishṭhira, <i>Purānic king</i> ,	132

